Arts in the City

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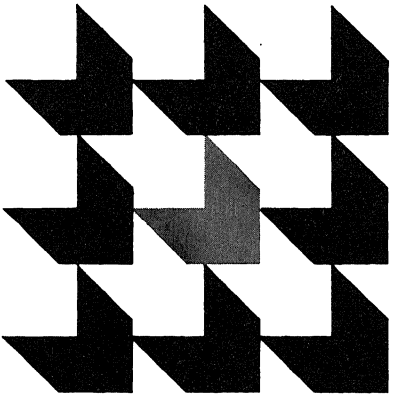
Organizing and Programming
Community Arts Councils



Associated Councils of the Arts
Ralph Burgard

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ARTS IN THE CITY
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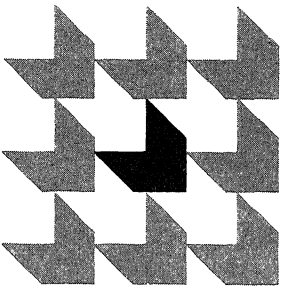

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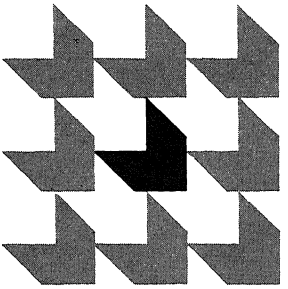
Foreword



Last year I attended an exhibit of Louise Nevelson's sculpture sponsored by the Whitney Museum. As the elevator doors opened on the fourth floor one was confronted immediately by America-Dawn, *an impressive group of narrow white forms, some freestanding and others suspended from a twenty-foot ceiling. At that moment I overheard a student next to me remark to his companion: "What a beautiful city that would make!"*

This remark is more than casually prophetic. The creative and institutional interaction between the arts and our cities has reached a new degree of intensity. Technologically, it is now possible to create a city as a work of art. Conversely, the crises and pressures peculiar to American cities at this time strongly influence our arts institutions—the symphonies, theaters, and museums.

To cope with these rapid changes new institutions are continually emerging. Metropolitan transit authorities, planning districts, and urban coalitions attempt to coordinate the activities of many local institutions in the pursuit of common objectives. Private colleges in many states have formed joint corporations to raise operating funds for their members in one annual united campaign. United

funds for health and welfare continually add new members and strengthen their planning councils to better allocate funds among scores of local welfare and recreational agencies.

Similar institutions . . . commonly known as arts councils . . . are emerging in the arts at both state and local levels. These agencies have been created chiefly in the past ten years to cope with problems that can better be solved through cooperative, rather than individual, efforts.

The report that follows is intended primarily as a handbook for arts councils organizing at the town, city, county, and regional (multi-county) levels. It covers the principal areas of council activity to date: cooperative promotions to develop larger audiences, arts centers, and united fund campaigns.

This material is largely relevant to privately incorporated councils, whose members often include other local arts institutions, rather than publicly appointed municipal and county arts commissions. Associated Councils of the Arts will publish another study analyzing the growth and potential effectiveness of these public arts agencies.

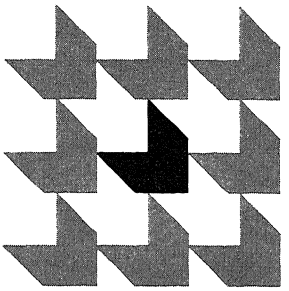
Because most privately incorporated councils were initially formed in cities under 250,000 in population, many examples of council programs in the following pages involve councils in smaller cities. More recently, larger cities, such as St. Louis and Milwaukee, have organized annual united arts fund campaigns or built arts centers, as in Los Angeles, Atlanta, and Montreal. If the present trend continues, most large American cities will have either a privately incorporated or publicly appointed arts council within the next ten years.

Lewis Mumford has vividly summarized in The City in History *his view of a city's true function: "the magnification of all the dimensions of life, through emotional communion, rational communication, technological mastery and, above all, dramatic representation, has been the supreme office of the city in history." Measured on such a scale, it is still early to assess accurately the contribution of arts councils to the arts and, ultimately, to the character of our urban environment.*

At worst, councils may remain nothing more than a set of bylaws or city ordinances . . . sound without significance. At their best, they could become the architects of comprehensive arts programs affecting all aspects of urban life. They could act as catalysts for interactions among artists, arts institutions, local governments, universities, and state or federal agencies. They could provide new facilities for the arts, new sources of funds, and a renewed insight into the processes of urban design.

Gertrude Stein once said: "How do you like what you have? This is a question that anybody can ask anybody. Ask it." Arts councils provide a new frame of reference for the question.

Chapter 1
Origins and Definitions



The changing character of urban life in the mid-twentieth century has directly affected the role of arts institutions. Symphony orchestras, museums, and theaters not only have been faced with the continued necessity of improving artistic standards and the perennial problem of adequate financing but must also consider such projects as serving suburban audiences, improving the quality of arts education in local schools, providing programs for low-income areas, and sponsoring joint programs with local colleges or universities. In all these areas, where many community resources must be utilized, coordinated planning through an arts council has become increasingly desirable.

Historically, arts councils in this country have emerged from the cities. A number of municipal arts commissions were appointed by the mayors of our larger cities at the turn of the century to advise on matters of urban design and the collection of painting and sculpture for public exhibition. The first privately incorporated arts councils were formed in the 1940s, and approximately seventy-five were in existence when the first state arts council was organized in 1960.

Between 1964 and 1967, many community councils were

formed in the wake of newly created state and Federal arts agencies. During those three years, thirty-three new state councils and over two hundred new community councils were established, bringing the total number of public and private community councils to approximately four hundred and fifty by the end of 1967.[1]

ORIGINS

Because the characteristics and resources of every community are unique, councils develop in many different ways. The basic problems they are created to solve, however, are remarkably similar. Whatever the immediate circumstances of a community's resolution to form an arts council, it is likely to be in response to one or more of the following needs: to develop new arts programs, to finance the arts, to house the arts, to attract audiences for the arts, and to improve urban design. Some councils sponsor programs in all these categories; others may be concerned with only one or two.

DEVELOPING NEW PROGRAMS

Community arts council programs vary widely according to the relative strength of local arts institutions. In small towns with no established cultural institutions, the council may be all things to all people, sponsoring programs in many arts fields and handling administrative responsibilities as well. In larger cities where arts organizations already have full-time artistic and administrative personnel, councils rarely sponsor arts programs independently, preferring to channel them through the existing arts groups. Arts festivals and programs for the schools in several arts fields would be typical examples of this coordinating activity.

The Arts Council, Inc., of Winston-Salem, North Carolina, was officially organized in 1949 (when the city's population was 90,000) to encourage programs in all arts fields and to coordinate the efforts of existing arts agencies. The local Junior League chapter was instrumental in forming the council when it sponsored several visits during the 1940s by Virginia Lee Comer, arts consultant for the Association of Junior Leagues of America. Miss Comer also helped organize a number of other councils in this country and Canada during the 1940s.

Over the years, the Winston-Salem council has helped organize seven new arts organizations, established a united arts fund, and constructed an arts center. More importantly, the council's comprehensive cultural program has received national acclaim and changed the attitudes of local businessmen toward the arts. This was an important factor when, under the leadership of R. Philip Hanes, Jr., a businessman and arts council trustee, over $1,000,000 was raised in 48

1/ See Appendix I for list of community councils.

hours to establish the North Carolina School of the Arts, a high school and college for the performing arts.

In 1948, arts leaders in Quincy, Illinois, with a local businessman and symphony conductor, George M. Irwin, as their chairman, founded the Quincy Society of Fine Arts. Its initial purpose was to provide a clearinghouse for adult and school arts programs and to strengthen local cultural institutions. Later, the society established a central office to provide management services for the member organizations.

The Pittsburgh Council for the Arts was founded in 1967 principally by local artists who felt that a united voice would be a more effective way to educate the public concerning the central role that artists play in community life.

FINANCING THE ARTS

In 1967, sixteen cities were conducting united arts fund campaigns annually for their member organizations. The first of these campaigns took place in 1950 in Louisville, Kentucky, where Mayor Charles Farnsley became concerned over the perennial financial crises suffered by his city's arts organizations. He called together the community cultural leaders and suggested they undertake a united arts fund campaign that would raise operating funds each year for the member organizations much as united funds were raised for health and welfare agencies. The Louisville Fund was subsequently formed and, in the 1967 campaign, raised $192,000 for nine participating arts organizations.[2]

HOUSING THE ARTS

The St. Paul (Minnesota) Council of Arts and Sciences was organized after a communitywide survey published in 1950 recommended better physical facilities for the arts and the development of new audiences for local arts programs. A full-time director was hired after a city bond issue was passed in 1953 allocating, in part, $1,700,000 for an arts and science center. The center was later constructed to house a local art gallery, science museum, and theater and to provide rehearsal and office space for three other council groups.

Instead of constructing new buildings, many councils have successfully adapted existing structures to serve as arts centers. The Statesville (North Carolina) Arts and Science Museum is housed in a former water-pumping station; the Allied Arts Council of the Yakima Valley, Inc., in Washington, has its offices in a former fruit-company warehouse; the Roberson Center for the Arts and Sciences of Binghamton, New York, occupies an old mansion; and the Allied Arts Council of Tacoma, Washington, is happily ensconced in what used to be the city jail.

2/ See Appendix I for list of other united fund raising councils.

ATTRACTING LARGER AUDIENCES

Very few cultural organizations are fortunate enough to have constantly sold-out houses or crowded art galleries. Public education is one way to attract larger audiences, but few individual arts organizations have enough scope or funds to launch significant promotional campaigns. Many arts councils assist the community's cultural organizations by providing central promotion services such as master mailing lists, calendars of events, central box offices, and telephone-answering services. Some councils sponsor arts festivals as a dramatic way of presenting the arts in a new context to large segments of the population that might otherwise be unaware of local programs. The first major project of the Fort Wayne (Indiana) Fine Arts Foundation was a week-long arts festival held in the spring with all the local arts institutions participating.

IMPROVING URBAN DESIGN

In the past, public arts commissions appointed by a mayor or county commissioner have been chiefly concerned with the visual arts and the design of public buildings and street furniture. More recently this concern has been expanded to include all aspects of urban life that might make living in cities more enjoyable, such as the preservation of historic structures and the location of parks and freeways.

The Los Angeles Department of Municipal Arts was first appointed by the mayor in 1911 to review the architectural plans for all public construction in the city and to decide what works of art the city should acquire for public exhibition.

The Allied Arts of Seattle, Washington, was privately incorporated in 1957 by a group of architects deeply concerned with the aesthetic side of city planning. Their first objective was to have the city establish a municipal arts commission. After a vigorous campaign, city officials agreed and the commission was duly formed. Allied Arts has subsequently concerned itself with many matters of urban design including the elimination of overhead wiring and the preservation of a colorful market.

TYPES OF COMMUNITY COUNCILS

Community arts councils cannot be strictly categorized. Each council will work in a slightly different way from every other council since the needs and demands it answers will be different. The general distinction between publicly and privately sponsored councils may hold true only so far as their sources of support are concerned; their work may be quite similar. Again, to distinguish in terms of activity between councils with full-time directors and those with volunteer staffs may also be false. For a volunteer council may well take a more active leadership in community planning than a professional one. Bearing these reservations in mind, we may nonetheless loosely di-

vide the existing arts councils in this country into the following broad categories: publicly sponsored councils or commissions, privately incorporated councils with full-time directors, and privately incorporated councils with volunteer staffs. They may also be classified in geographical terms as town arts councils, city arts councils, county arts councils, and regional (multi-county) arts councils.

PUBLICLY SPONSORED COUNCILS: MUNICIPAL AND COUNTY ARTS COMMISSIONS

The number of publicly sponsored municipal and county arts commissions has steadily increased in recent years to a total of approximately one hundred in 1967. These official, or quasi-official, agencies are usually appointed by mayors or county commissioners to advise city and county governments on local cultural matters. A number of city arts commissions were organized at the turn of the century when city officials became concerned about the visual aspects of public policy, ranging from the selection of an artist for the mayor's portrait to the design of a new city hall. The relative absence of art museums in American cities at the time caused several of these commissions to amass civic art collections. Because the collections were seldom of significant quality, however, most of them later disappeared into municipal attics or forgotten corners of museum vaults.

Today, most municipal arts commissions still concern themselves with the design of anything built with public funds, from lampposts to courthouses. To an increasing extent, they may also advise local governments on other aspects of urban planning such as the location and landscaping of parks and recreation spaces, the use of fountains and sculpture, and the placement of freeways to enhance rather than obliterate the city landscape.

An eloquent statement concerning the philosophy of public commissions was written by George Fuermann, former chairman of the Houston Municipal Art Commission, in the 1966 annual report of the commission.

> The word "art" in the designation "art commission" is perhaps a melancholy choice. The word is either a red flag or a joke to some, either a pretentious symbol or a religion to others. The word often runs a fever, and as a rule it is taken too seriously by the few and not seriously enough by the many. If art, as here meant, could be taken as a way to make a city more comfortable, more peaceful for humans, one in which the shocks and the stridence and the absurdities of urban life were somehow reduced, then the functions of an art commission might be more widely understood—and even approved. The words "beautify" and "beautification" appear in the city ordinance creating the Houston Municipal Art Commission, and surely those are concerns of public art commissions. But to be truly effective, to be worthy of the effort, an art commission

must be much more than a city beautification committee.

An urban art commission should act for all the people in those matters which are coming more and more to cause the mind and spirit to flag but which the people are helpless to oppose as individuals. And a municipal art commission should be the heart of urban idealism—if it can also have the energy and the inspiration to give effect to that idealism. Above all, it should ever be in touch with the earth and shun the preachments of those who profess the taste of angels and demonstrate the taste of blockheads. The art commission in hell is arty.

In actual practice, few municipal arts commissions have any real power as yet. Although the legislation creating the commission may abound in rotund phrases concerning the worth of civic aesthetic values, the city council is seldom required to accept an arts commission's recommendations. In a few communities, however—notably San Francisco, Philadelphia, Washington, and Binghamton—no public construction may be undertaken unless the plans are initially approved by the arts commission.

Suburban counties are showing an increasing interest in the arts. New industries and homes have broadened the tax base of these counties, and the new residents have both the incomes and inclination to enjoy cultural programs. Of the counties adjacent to Washington, D.C., Montgomery County is planning an arts center and Fairfax County gives $20,000 annually to the Fairfax County Cultural Association to develop arts programs.

There are relatively few county arts commissions, but where they exist, they are likely to be more concerned with housing and programming the arts than with matters of public design. For the fiscal year 1968, Los Angeles County allocated $2,795,000 to the Los Angeles County Music and Performing Arts Commission. $2,300,000 of this was earmarked for operation of the Los Angeles Music Center; the balance of $495,000 was allocated for other performing-arts programs.

Increasing public concern for the arts will inevitably have repercussions among the elected representatives of city and county governments. Without question, the role of public arts commissions will grow in importance as the need becomes obvious for more intelligent policies concerning the support of local arts institutions and matters of public design. In this respect, it is interesting to note the results of three separate arts surveys undertaken in major cities in 1966. In New York and San Francisco, where municipal government commitments to the arts were already substantial, the surveys recommended the formation of public commissions. In Chicago, however, where the city administration has been reluctant to give much support to the arts, the survey recommended a privately incorporated arts council.

PRIVATE COUNCILS WITH FULL-TIME DIRECTORS

"Private" in this sense refers to those councils incorporated as privately held nonprofit corporations under state and Federal laws and qualified as tax-exempt organizations by the Internal Revenue Service. The corporate form used by these councils is the same used by most educational institutions and nonprofit community organizations in health and welfare fields.

In 1967, only seventy out of four-hundred-and-fifty community arts councils employed full-time directors. Most of these councils have been chiefly concerned with united arts fund campaigns or the planning and operation of arts centers housing two or more constituent agencies. However, it has recently become apparent that a new role for community councils will soon require more full-time professional guidance. The increasing availability of substantial funds from Federal, state, corporate, and foundation sources to be used in wide-ranging arts programs has made it clear that to reach specific goals and to channel the funds intelligently, professional long-range planning, coordinating, and administration are actively needed.

In the field of education, for example, the Arts and Education Council of Greater St. Louis, Missouri, planned for the local school systems a Title III grant from the Office of Education for a comprehensive program of art, music, theater, and dance activities in one-hundred-and-thirty school districts in two states.

U. S. City Arts Councils: Population Statistics

City Population Class	Total No. Cities	Total No. Councils			No. Cities with Councils	% Cities with Councils
		Priv.	*Pub.*	*Total*		
1,000-5,000	8,069	27	1	28	28	.3%
5,000-25,000	3,054	67	6	73	72	2.4%
25,000-50,000	502	49	6	55	53	10.6%
50,000-100,000	234	42	9	51	49	20.9%
100,000-250,000	79	44	8	52	46	58.2%
250,000-500,000	30	16	3	19	17	56.7%
Over 500,000	29	28	9	37	24	82.8%
Totals	11,997	273	42	315	289	

Note: *The statistics for this table are based on the 1960 Census and refer to city arts councils only; county and regional councils are not included.*

PRIVATE COUNCILS WITH VOLUNTEER STAFFS

In 1967 eighty percent of the approximately three-hundred-and-fifty privately incorporated community and county arts councils

operated without a full-time director. For the most part, these organizations, staffed by part-time help or by volunteers, arranged the publication of cultural calendars, undertook central promotions to encourage greater attendance at arts events, and sponsored performances and exhibitions, especially in small communities lacking one or more of the usual arts institutions—a symphony orchestra, a theater group, an art museum. This last function has particular relevance when we see from the table (page 7) that over half the community arts councils are located in towns with populations under 50,000.

It is in rural areas, with their small towns, that county and regional arts councils may potentially have great influence. A county arts council covering an area with a population of 150,000 can potentially support arts programs of far higher standards than any town of 20,000 within that county. Small-town chauvinism is well documented, however, and county or regional councils face formidable barriers to intercommunity cooperation.

Although volunteers' efforts can achieve notable successes in meeting the cultural demands of their communities, the factor of growth and, indeed, the consequences of their own success will inevitably lead to change. As programs develop at both city and county levels, more and more volunteer councils will find themselves hiring full-time directors to serve their needs and to achieve their goals more effectively.

STATE ARTS COUNCILS

All fifty states and every one of the four territories have arts councils.[3] Thirty of these were formed in 1965 and 1966, encouraged in great measure by the promise from the National Endowment for the Arts of $25,000 outright grants for organization and subsequent annual matching grants up to $50,000 for arts programs. With only five exceptions, state councils are public agencies administered by a citizens' board averaging fifteen in number appointed by the governor.[4]

Led by the New York State Council on the Arts, which has by far the most extensive program, state council programs may include one or more of the following:

1. Statewide tours of art exhibits and performing-arts productions. By underwriting part of the production and traveling costs, state councils make it possible for smaller communities to enjoy symphony orchestra concerts, plays, operas, and dance programs produced by professional companies, as well as art films and exhibits of the visual arts.

3/ See Appendix I for the addresses of state arts councils.

4/ Florida, Louisiana, Nebraska, Vermont, and Wisconsin have privately incorporated councils.

2. Educational programs for young people. These may be matinees prepared by performing groups in town for an adult performance, or they may be performances and exhibits specifically designed for children.

3. Technical-assistance programs for arts institutions. Arts institutions throughout the state may receive help from expert consultants on such diverse problems as evaluating art collections, increasing box-office receipts, organizing a theater group, or improving the playing quality of a symphony string section.

4. Special programs designed to explore new areas in the arts. These may include encouraging interest in good films, creating arts activities for children in slum areas, or organizing a regional modern dance company.

With their programs still in the early stages of development, almost all state councils went to their legislatures for the first time in the winter of 1966–1967 to obtain funds. The initial confrontation between art and the state produced some predictable confusion on both sides. Arts council representatives had little knowledge of the legislative process, and few legislators had any idea of the role art could play in their state. Meagre allocations for the arts in the 1967 sessions bear witness to this confusion. Only three state legislatures and one territorial legislature appropriated more than $100,000 for their councils. After New York's $1,900,000 appropriation and Puerto Rico's $1,264,000, the amounts drop abruptly to Missouri's $222,000, California's $146,000, Illinois' $100,000, Kentucky's $100,000, and Michigan's $100,000. Ten states and two territories appropriated nothing at all, and as one result, only thirty-five states had full-time directors by the end of 1967.

Since most states appropriate funds biennially and determine fiscal policy in the odd years, a majority of the legislatures will be meeting in the winter of 1968–1969 to appropriate funds for the fiscal biennium July 1, 1969 to June 30, 1971. The results of these sessions will provide a better measure of the strength of the state arts councils, for in contrast to the 1967 session, the councils will have had time to more thoroughly prepare their cases for both the legislators and their constituents.

Some idea of the problems facing state councils may be had from the following excerpt from a report in 1967 by W. Howard Adams, associate director of ACA.

> Most of the members of the new councils were completely unfamiliar with the functions, goals, and operation of councils at the time of their appointment. While they are ostensibly engaged in making surveys, outlining programs, and evaluating the needs of their respective states, they are concurrently, therefore, going through a necessarily slow period of self-education in order that they may grasp their role sufficiently to give some direction and policy to the councils over the next two or three years. While this self-education is tied closely to

goals and operating policies of state councils as unprecedented public institutions, there is an urgency in establishing goals and policies due to the legislative time schedule that confronts the new councils. This fundamental definition of direction is also related to the task of educating the public on the council's objectives which must be carried out if they are to receive substantial political support. While the general principle that the arts are in the public interest may now be clearly defined, the proposition has by no means been accepted in even a fraction of the states, despite the present widespread public concern. Public and political commitment is, so far, only tentative and much depends on informed and committed public and private leadership, including the governor and members of the legislature.

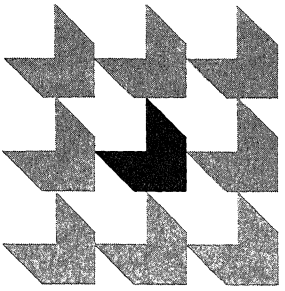
The relationships between state and community arts councils vary widely. Some state councils have very little to do with local councils. Others take an active interest in their formation and see them as potentially helpful with the legislature by calling public attention to the state arts programs. Community councils are also potential local sponsors of statewide touring productions organized by the state council. As yet, no state pays any portion of a community council's operating cost, although many of them pay the salaries of consultants who in turn help the communities to form their councils. It is most likely that in the immediate future community councils will best serve state councils as components in a statewide communications system. Information about local cultural programs may be quickly assembled for state officials, and, in turn, news of state programs may be efficiently disseminated at the local level through the community councils.

GOALS AND LEADERSHIP

In their present stage of development, it is already clear that community arts councils are no panacea for all the maladies that may afflict cultural institutions. A number of community councils have been enthusiastically organized only to collapse because of inadequate leadership and ill-defined goals. A successful council must create a cooperative spirit among the community's established or emerging arts institutions, and since such institutions often owe their success to lively individualism, cooperation among them will never come easily. To be successful, a council's arts programs must meet clearly defined needs in a community where individual efforts have proved to be ineffective.

Chapter 2

First Steps



Once the cultural leaders in a community have decided to investigate the possibility of organizing a council, they often undertake an arts survey to determine more accurately the community's resources and needs. These surveys vary widely in their effectiveness. Although some people consider them a substitute for thought and the number of persons who actually read the conclusions is often open to question, a well-conducted and well-evaluated survey can be extremely useful in bringing together disparate arts elements in the community.

COMMUNITY ARTS SURVEYS

Perhaps the principal function of a survey—and it cannot be overestimated—is to involve people in a common endeavor. Even in the smallest communities, the ability of people in the arts to isolate themselves from their colleagues must be considered miraculous in a nation noted for its gregariousness. ACA consultants invariably spend time in every city introducing the president of the art museum to the director of the theater, and so on. Arts institutions can ill afford such faulty communication when attempting to cope with major issues.

In general, the purpose of the survey itself is to take stock of the community's cultural resources and to set the goals for their future development. More specifically, it may

1. Identify the community's cultural organizations and their leadership.

2. Determine the extent of current programs and the amount of money being spent on them. This would include the total number of events sponsored, total attendance, number of full-time staff members, total expenditures for the last complete fiscal year, and the total amount raised from contributions for operating or capital purposes during the last fiscal year.

3. Determine the future needs of the organizations being surveyed. These might include developing new audiences, raising additional funds, finding new physical facilities, and hiring more professional staff.

4. Identify all the resources in the community that might lend assistance to the arts. These would include educational institutions and governmental agencies as well as private businesses, foundations, service clubs, and so on.

5. Identify those areas of the community that are not being served by existing arts organizations and make program recommendations for those areas. These recommendations might include improving the quality of arts programs in the educational system, extending the arts into low-income neighborhoods, using television for educational as well as publicity purposes, undertaking urban beautification programs, and sponsoring new arts programs in suburban or metropolitan areas.

If a survey is undertaken, a survey committee should be selected that might also serve as an interim committee if it is recommended that a council be formed. This committee should include representation from the major arts organizations in the community, the artists themselves, the school system, institutions of higher learning, organized labor, minority groups, corporations, foundations, the local newspaper (publisher and/or arts critic), and local government. The costs of conducting and publishing the survey may be underwritten by a local foundation, two or three individuals or corporations, a local service organization, or any combination of these.

A number of different methods may be used to gather the necessary information for a survey. The following excerpt is taken from an excellent report prepared by the Performing Arts Facility Committee, surveying the performing arts in Syracuse and Onondaga County, New York.

> Seven methods were employed to conduct this Survey:
>
> 1. *Relevant documents.* These included newspapers, reports of earlier planning committees, analyses of the economic and human growth in the central New York area, book-length evaluations of the "culture explosion" on a national level, the

constitution and by-laws of performing organizations, municipal and federal documents on assistance to the arts and accounts of similar studies conducted in other cities.

2. *Questionnaires.* Ten different questionnaires were developed and sent to individuals, organizations, educational institutions, private schools and studios.

3. *Personal interviews.* Some ninety personal interviews were conducted during a three-month period relative to the documentation of the Survey. Persons interviewed included: performing artists, newspapermen, clergymen, officers of cultural organizations, city and county officials, resident theatre managers, teachers, school district administrators, Chamber of Commerce officials, University administrators, executives of social welfare agencies, directors of social service organizations, architects, university students and executives of national arts agencies.

4. *Group interviews.* These included specially convened meetings of musical, dramatic and dance organizations to both disseminate and collect information rapidly on a large scale. Opportunities to address private organizations produced further data in the form of questions raised by the audience.

5. *Personal correspondence.* Mailings included explanatory letters, memos and follow-up notes to express thanks for cooperation or to urge delinquent respondents to complete their questionnaires.

6. *Resources of the Metropolitan Council of Arts and Sciences.* The resources used included historical records of area producing organizations, names and addresses of individuals, lists of artistic programs, scrapbooks, newsletters published by national arts agencies (Associated Councils of the Arts, N.Y.S. Council on the Arts, *Arts Newsletter,* etc.), copies of Federal legislation on the arts, samples of questionnaires and files of illustrative materials on concert halls and performance centers around the country.

7. *Audience Profile Survey.* A specially developed questionnaire was distributed to audiences at selected events.

The task of actually conducting the survey may be contracted out or assumed by members of the survey committee with the help of outside volunteers. If a paid survey director is considered necessary, the local college or university will often have a faculty member with survey experience who may be hired on a part-time basis with some clerical assistance. A director might also be recruited from a nearby community arts council, one of the local arts organizations, a national consultant firm, or a local marketing-research firm. A local chapter of the Junior League or the American Association of University Women might provide funds for both conducting and publishing a survey as well as voluntary assistance. Other sources of financial support could include one or two local foundations, corporations, individuals, or a university.

HUNT LIBRARY

In Appendix A will be found samples of both long and short survey forms. The short form may be used for small arts organizations and the long form for those major institutions where extended personal interviews are necessary to obtain all the pertinent information. Into the latter category would fall those nonprofit, tax-exempt institutions whose chief purpose is the communitywide encouragement of one or more of the fine arts.

When the survey has been completed, the questionnaires should be collated and a detailed report submitted to the survey committee. The committee, in turn, must carefully assess the facts presented to it as well as any preliminary recommendations for correcting cultural deficiencies. While compiling its recommendations from the survey, the committee must bear in mind the need for impartiality. Not every city needs an arts council. The substance of the survey, impartially analyzed, may suggest only closer communications among the established cultural institutions of the city. A loosely knit committee of professional directors and/or the presidents of the major institutions meeting several times a year to discuss common problems and programs—something far short of a formal council—may be sufficient. On the other hand, the survey may clearly indicate that the basic needs of the arts—programming, financing, and housing—are being so inadequately met that only a formal organization dedicated to those needs will satisfy them. For example, any recommendation to undertake an annual united arts fund campaign to raise operating funds for local arts organizations clearly requires a separate corporation with its own staff and a board broadly representative of both the community and its arts organizations. In short, it requires an arts council. The bylaws for this particular kind of council are likely to contain some prohibitions concerning independent fund raising on behalf of its member organizations. (See Appendix B.) A similar corporation or public commission would be necessary to plan an arts center, undertake cooperative programs to improve art education in the schools, sponsor programs of public education to develop new audiences for the arts, or improve the quality of urban architectural design.

In every case, it is of the utmost importance that the cultural institutions of the city be consulted and kept fully informed at each step of the survey. Their cooperation is essential to the successful functioning of any cooperative program, and cooperation cannot be commanded or coerced. It must be solicited and won.

The committee's findings may be published in mimeograph form or in a more elaborate booklet. A number of councils have planned a major event around the release of this publication. To ensure maximum publicity, local government officials and the press should both be present at this event. Few people realize the extent to which arts organizations affect their community life, and some statistical measure of this influence can do much to alter traditional attitudes. For example, local attendance at arts events in this country

often surpasses total attendance at local sporting events, and the total amount of money spent on the arts in a given year often surprises even those working closely with the arts. Facts of this nature may be made impressively clear at a publication event.

PUBLIC OR PRIVATE AGENCIES

A basic decision confronts any committee if a new agency is to be formed: to incorporate as a private corporation with an elected board of directors or to establish a municipal or county public arts commission whose members are appointed by the mayor and city council or by the county commissioners. A number of communities have both private and public agencies. When Allied Arts of Seattle was formed, its first project was to persuade the city council to establish a municipal arts commission, and the two groups have worked closely together for the past ten years. Binghamton, New York, also has both an arts council and an arts commission. Where these agencies exist side by side, the public arts commission generally focuses its attention on matters of civic design, while the private arts council directs its attention to the welfare of the city's arts institutions. Another plan has been developed recently by suburban county governments who arrange with a privately incorporated arts council to undertake cooperative programs. Onondaga County, which includes Syracuse, New York, makes an annual allocation to the Cultural Resources Council of Syracuse and Onondaga County for this purpose, and Monroe County (Rochester, New York) provides office space for the Arts Council of Rochester.

The decision of any interim committee concerning the formation of a public or private agency must inevitably be accompanied by some speculations concerning the role the city or county government is likely to assume in the arts during the years ahead.

THE PUBLIC COMMISSION

If a public commission is formed, it should be an independent body reporting directly to the mayor rather than a division of the parks department or some other branch of the city government. The arts will have trouble enough making their role understood without having to wade through a morass of bureaucratic substructure en route to the mayor's office.

It is true that the inspired leadership of a commissioner of parks and recreation may occasionally infuse the farthest corners of his department with an imagination and an instinct for quality that produces arts programs of real scope. The most obvious example was furnished by Thomas P. F. Hoving during his tenure as commissioner of New York City's Department of Parks. Hoving created a new frame of reference for the city, treating it as an art form in itself; for example, he appointed a "curator" for each major public park in the city. His work has been carried on with equal vigor by his successor,

August Heckscher. Commissioners, however, come and go while parks and recreation departments exist forever. Without inspired leadership, parks and recreation employees cannot be expected to become overnight experts in the arts.

THE PRIVATE COUNCIL

If a private arts council is decided upon, the interim committee should have formal incorporation papers prepared. At this point it is essential that legal counsel be retained.

INCORPORATION PAPERS

The committee will undoubtedly want to incorporate the council as a nonprofit, tax-exempt institution, and no volunteers can keep abreast of rulings of the Internal Revenue Service Code as well as of state incorporation laws without an informed lawyer on hand. This is particularly true with reference to the Internal Revenue Service.[1] The excesses of a very few private, nonprofit foundations in this country have caused the IRS to pay careful attention to all applications for rulings on tax exemption in recent years. As a result of this scrutiny, some theater groups and symphony orchestras have actually lost or been denied tax-exempt status because their incorporation papers were not properly prepared.

In 1958 the American Symphony Orchestra League, with the help of the Rockefeller Foundation, published a study called "Legal Documents of Symphony Orchestras.[2] The study deals not only with the legal structure but also with the operations of an arts institution. Such questions as the size and constituency of the board, length of office of board members, trust agreements, bylaws, committee structure, and other practical matters are discussed. Although the study treats specifically the problems of symphony orchestras, much of the material is applicable to all cultural institutions.

Incorporation papers of the kind drawn up for an arts council should conform to forms approved by the Internal Revenue Service Code and state legal codes. Both the purpose and membership clauses should be broad in scope and should not excessively restrict either the council's proposed activities or its future membership.

BYLAWS

Even though they are often adopted and then forgotten except in times of crisis or at the annual meeting, bylaws constitute the

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1/ See Appendix B for IRS tax-exemption information.

2/ Available from the Associated Councils of the Arts. See Appendix J for a complete list of ACA publications.

rules for conducting an organization's daily business.[3] In the case of an arts council, they should establish well-defined limits to the council's authority without imposing excessive restrictions on its daily methods of operation. In short, they should be flexible enough so that it is not necessary to amend them every year.

All bylaws define the fiscal year; it should coincide with the seasons of the performing-arts groups that may join the council. Fiscal years of July 1 through June 30 or September 1 through August 31 both meet this requirement.

MEMBERSHIP AND THE BOARD OF DIRECTORS

Although the incorporation papers may broadly define the membership of a private arts council, it is in the bylaws that the various categories of membership are specifically outlined. The business of defining these categories is a difficult and delicate one, and at this point some controversy usually develops among the committee drawing up the bylaws. The following definitions and recommendations are meant to clarify the issues and to help an incorporating council avoid as much of this controversy as possible.

Of the two most common kinds of membership in private arts councils, the first consists of individuals only. These individual members belong to the arts council, usually by paying annual dues to the organization, and at an annual meeting they elect from among themselves a board of directors to conduct the affairs of the council. This kind of membership is most prevalent in small communities where no arts organizations may exist. These individual members often form committees in each of the major art forms that may, in time, grow strong enough to become independent organizations.

The second most common kind of membership in private arts councils consists of an unrestricted number of individual members *plus* organization members. This kind of membership most naturally occurs in communities where some arts institutions—a symphony orchestra, an art museum, performing groups—are already in operation. The board of directors of these councils is formed by a double process: first, there are directors elected by the individual members at the annual meeting, and second, there are delegates from each member organization appointed by that organization to sit on the council board.

In a third variation, membership is restricted to organizations only. Generally, these are divided into participating members (tax-exempt organizations whose chief purpose is the sponsorship of one or more of the arts) and associate members (all other organizations interested in the purposes of the council). Participating organizations appoint one or more voting delegates to serve on the council board. Associate members may send nonvoting delegates to board meet-

3/ See Appendix B for suggested arts council bylaws.

ings. The board will consist of participating-member delegates and a certain number of additional directors elected by the board to represent the community at large.

Advocates of these latter two systems claim that they establish better communications between the groups and ensure that the organizations involved in the council will have a direct voice in determining its policy. These theories, however, do not necessarily work in practice. Appointed delegates seldom carry a full account of council proceedings back to their own board meetings, which invariably have crowded agendas of their own. Moreover, a delegate appointed in this manner is often the person that the chairman of the member group's board feels he can most easily spare. In practice, therefore, the council has no control over the selection of a sizable portion of its board, and the appointed delegates who make up this portion may not be effective board members.

Where it has been instituted, a fourth, less common kind of membership has proved highly effective. In this case, council members are limited to organizations interested in the purposes of the council. These can include, at the discretion of the council, arts organizations, educational institutions, recreation agencies, and civic groups. Delegates from the organizations meet annually to elect the council board from a slate presented to it by a board nominating committee. In this case, the member organizations do *not* appoint delegates to serve on the board. However, the council nominating committee inevitably sees that representatives from major arts institutions serve on the board.

Whether or not representatives from major arts organizations are appointed as delegates or elected by the council may seem to be an overly subtle distinction, but the implications can be of the greatest significance. Delegates appointed by an organization are constrained by the very definition of the term to represent the interests of their organization first and of the community second. On the other hand, an individual elected primarily for his attributes as an influential community leader and who also represents one of the arts has a broader mandate to act in the public interest. The Community Chests in the health and welfare field offer a parallel example. Originally, their boards were composed primarily of delegates from the member organizations. Over the years, partisan viewpoints made it increasingly difficult to reach agreement on major policy decisions. Finally, the delegate method was abandoned, and most of the boards of the succeeding united fund organizations were composed of citizens at large.

Councils of this fourth kind are philosophically similar to public arts commissions, whose basic obligation is to the community and the *arts* and not to a particular group of arts *organizations*. Such a council also has more flexibility in recognizing and encouraging new arts groups and programs. Councils formed on this principle are particularly effective in large cities where a multiplicity of cultural

organizations—professional, semiprofessional, and amateur—makes it difficult, if not impossible, to apply uniform standards of organization membership. The St. Louis Arts and Education Council has ninety organization members whose delegates elect the council board, composed of members at large, at the annual meeting.

The problems and possibilities of membership in a privately incorporated arts council are many and varied. It is hoped that the preceding analysis may help interim committees to draw up their bylaws and already established councils to revise those bylaws when necessary.

SELECTION OF BOARD MEMBERS

The selection of a private arts council's board of directors is also a matter of often controversial debate. A good board member may be simply defined as a person who is both willing and able to exert considerable influence in the community on behalf of the council and its programs. This influence may be political, social, artistic, economic, or of any other kind provided it is useful in furthering the council's aims.

It is essential that a council board be broadly representative of the entire community. Board members should be chosen from corporations including the public media, organized labor, minority groups, city and county government, and educational institutions. Furthermore, some artists or writers should serve on the board if no lines of authority are unduly upset, e.g., an orchestra musician serving when his conductor does not. The labor representative should be a high-ranking union official sympathetic to the cause of the arts, but it may be unwise to select him from one of the artists' unions. Any future negotiations between these unions and council groups would place such a union board member in a difficult position.

However the board is formed, the terms of its members are usually set at three years and are staggered so that approximately one third of the board changes each year. The number of directors should be sufficient to ensure that at least several able directors are holding office at all times.

INITIAL FUNDS

Many councils in small communities raise their initial operating funds by collecting dues from individual and organization members. The soliciting of dues in larger communities, however, may conflict with membership or subscription campaigns of the member groups. Furthermore, while dues may bring in a comparatively small amount of money, the assessment for them may arouse resentment among members, especially if major services from the council are not immediately forthcoming. As a practical alternative, many councils obtain a few comparatively large grants from local foundations, businesses, service groups such as the Junior League, or individual

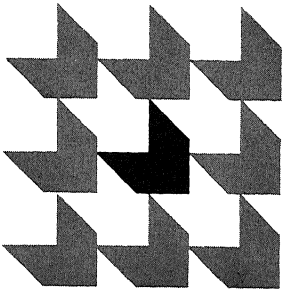
contributors. For example, a sum of money might be secured for a two- or three-year period from these sources in order to institute some initial programs which would not require a full-time administrator. At the end of this period, the council could determine whether or not a larger grant should be solicited for a more extensive program involving an office and full-time staff.

Some foundations and Junior League chapters use the tapering-grant principle during this period of experimentation. In this case, the council must secure additional contributions in the following year or years from philanthropists, corporations, and foundations to make up for the reductions in the initial grant. If the council decides to undertake united fund raising, operating funds may be obtained from the campaign itself. As a further source of income, some councils obtain fees from their organization members in return for specific management services or, if they offer such accommodation, for the rental of space.

As noted earlier, some county arts councils have obtained allocations for operating funds from the county commissioners in return for services rendered.

Chapter 3

Central Services, Public Education, and Festivals



Many privately incorporated councils in this country endeavor to improve the administration of their member arts institutions by providing central management services for them. They also encourage greater attendance at the events of organization members by developing cooperative promotions. Many projects in both these areas may be undertaken by councils with limited budgets and no full-time professional director. Others, however, require the kind of coordination and attention that only a full-time staff with a permanent office can supply.

CENTRAL SERVICES

In smaller communities, the principal arts groups—the art gallery, symphony, and theater—may find it difficult to afford full-time administrative staffs that will efficiently see to their needs. Smaller member groups—a chorus or crafts associations—usually have no paid staff at all. The central services that even a council with a small budget may provide for these groups may be of great assistance. In larger communities with a full-fledged symphony orchestra, an art museum, and a professional theater group, central

services of a different nature are equally valuable. They may serve to reduce administrative costs in the separate institutions, and they may also improve the dissemination of information about the institutions.[1]

MASTER MAILING LISTS

Almost every arts institution depends heavily on direct mail to communicate with its membership. Brochures, calendars, catalogs, and notices are continually mailed to current and prospective members urging them to buy or renew memberships and to attend specific events. A good deal of educational literature is also mailed out, particularly by museums. Each institution assiduously cultivates its own mailing list of the individuals, corporations, and foundations it believes to be interested in its programs. These lists are carefully guarded from other arts organizations on the theory that a lover of theater might be lured from the fold by a seductively worded symphony or museum brochure and *vice versa*. Each institution also pays for the costs of building its list and maintaining it on some form of address plate. As the lists climb into the thousands, these costs become considerable.

Many councils maintain one master mailing list for the use of all their member organizations. The list is usually placed on plates in a central office and used in conjunction with a semiautomatic mailing machine that sorts the plates needed for a particular mailing. This plan has many advantages. It costs less than maintaining separate lists, makes it easier to systematically add new names and drop unproductive ones, and provides an excellent source of prospects for organizations to solicit during membership campaigns. Many councils have found, moreover, that when people receive material from several arts organizations rather than one, attendance increases at all events.

Some councils in large cities have investigated the use of electronic mailing systems that enable material to be addressed in a remarkably short time. No practical way of using these systems, however, has yet been devised to take care of the diverse needs of each organization.

CENTRAL OFFICE AND MANAGERIAL SERVICES

In small cities, limited arts budgets often make it difficult or impossible for each arts group to afford a full-time administrator, clerical help, permanent office space, and proper office equipment. The Quincy (Illinois) Society of Fine Arts provides these services for several groups and prorates the costs among the organizations

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1/ See Appendix C for a guide to the clerical services that a council may perform for its members.

sharing each service. Prorated costs also make it possible to purchase equipment to increase office efficiency and to reduce the number of drudging tasks delegated to volunteers. Such equipment may include electric typewriters, mimeograph machines, automatic folders, postage meters, envelope sealers, addressograph machines, automatic copy machines, and multiliths, depending on local needs. If the office is at a busy downtown location, it may also serve as an effective distribution point for printed matter about the organizations' programs.

A central administrator or manager in these small communities may help plan the membership campaigns of each group and improve their publicity and promotion projects. He may also help plan fund campaigns and, with the aid and consent of the groups, carry out some of the cooperative programs mentioned later in this chapter.

Some cities do not have centrally located box offices where tickets may be bought for plays, concerts, opera and chamber-music performances, and dance recitals. Councils in a few of these cities have set up central box-office facilities on a cooperative basis. In these cases, space is usually obtained in a local department store or music store either free of charge or for a very small rent. Music and department stores are usually willing to make space available for such a venture because it creates traffic in the store and provides free publicity when posters and other advertising matter for a particular performance carry the store's name as a place where tickets may be bought. The council pays a person to run the ticket office during regular hours and, in turn, charges its organization members a commission on each ticket sold for each organization. The income pays for the box-office personnel and occasionally even makes a small profit. The Calgary Allied Arts Council in Alberta was one of the pioneers in this particular service.

CLEARINGHOUSE FOR DATES

Since audiences for the arts are limited, almost all councils are concerned with conflicting performances and exhibits in their communities. Everyone suffers when the art museum plans to open an exhibit on the night of a symphony concert or when the theater schedules a premiere at the same time the chamber music society is playing.

In its simplest form, a clearinghouse for dates may be established by compiling a list of key people in the community who are directly concerned with scheduling arts events. A mimeographed bulletin is issued periodically to these people listing the events for a whole season, and a request is made that additional dates be registered with the council office so that they may be included in the next bulletin. Organizations having a date conflict are asked to contact each other directly to work out the best possible compromise.

DATA COLLECTING

Many councils have found they may do both their members and the general public a service by collecting and making available certain kinds of data on the arts. The Allied Arts Council of the Yakima Valley, Inc., in Washington, for instance, compiled a public directory of all art and music teachers in its community. This same council also compiled a list of local places providing housing space for the arts, including halls that might be available for performing-arts programs. This latter part of the survey included information on the capacity of the hall, backstage facilities, rental fees, lighting equipment, size of stage, and other technical data.

Councils frequently maintain a scrapbook, arranged in chronological order, of newspaper clippings about local arts events. As the years go by, the scrapbook becomes a valuable source book for the history of the community's cultural life.

PUBLICITY WORKSHOPS

Many councils sponsor an annual publicity workshop in the early fall for the publicity chairmen of their member organizations. Representatives from radio, television, and newspapers explain deadlines, outline the ways to prepare copy, and describe the proper routing for each release. Printing a small booklet that states the public-service promotion policies of each radio and television station and newspaper provides a helpful follow-up to such conferences.

PUBLIC EDUCATION

Many councils plan cooperative public education programs for local arts organizations to increase attendance at their events. In its role of entrepreneur between the arts and the public, an arts council may do much to improve the availability of the art and the size and perceptiveness of the audience. An illuminating study of the relationship is provided by *In Search of an Audience* by Bradley Morison and Kay Fliehr, published in 1968 by Pitman Publishing Corporation, New York, in conjunction with ACA.[2]

CALENDARS AND BROCHURES

Many councils periodically issue a calendar of cultural events for a given period of time from a month up to an entire year. These calendars may be based on some form of the clearinghouse bulletin described in the previous section. Their format varies from a one- or two-page mimeographed list to a fifteen- or twenty-page printed booklet that also includes articles on arts activities in the community. They may be distributed to as few as fifty or as many as twelve thousand individuals and organizations. Although in some cases the printing and mailing costs are paid by advertisements carried in the

2/ See Appendix J.

calendar, in others the council charges subscribers for the service. Quite often, however, the distribution of these calendars is free. In every case, no matter how large or small, the calendar should reflect the best possible graphic design. Too often arts organizations fall victim to the old welfare philosophy that a mimeographed brochure reflects low overhead and, by implication, virtuous motives.

Recently some councils have found that they may reach much wider audiences at a smaller cost by abandoning the publication of these calendars in favor of having them printed in a local newspaper. This was the experience of the Nassau County Office of Performing and Fine Arts on Long Island, New York. In cooperation with Hofstra University and the *Long Island Daily Commercial Review,* the office supervises the publication of a weekly supplement to the newspaper that is more up-to-date and more extensive than its former calendar.

For several years, the St. Paul (Minnesota) Council of Arts and Sciences published an inexpensive brochure listing all children's programs in the arts and sciences sponsored by its member organizations. Approximately thirty thousand copies of this brochure were distributed throughout the public, parochial, and private school systems twice a year. They told what kind of programs were being given, what age groups were involved, what fees, if any, were charged, the dates of the events, and the proper offices to contact for enrollment.

Attractively designed brochures have also been published by a number of councils giving the purposes, programs, and addresses of their member organizations. Chambers of commerce have often made use of these brochures in their efforts to bring new industry and tourists into the community and may therefore be willing to underwrite their cost as part of their promotion budgets.

NEWSPAPER ADVERTISING

Councils can sometimes save their member organizations a considerable amount of money in advertising by contracting for space in local newspapers for all of them at once, thereby qualifying for cheaper rates. The Arts Council, Inc., of Winston-Salem, North Carolina, contracts with the *Winston-Salem Journal Sentinel* for a minimum amount of space each month. Each group sends its copy for specific events to the council office, which in turn forwards it to the newspaper along with other material. On occasions when insufficient copy is forthcoming from the groups to fill the minimum quota, the council inserts announcements of its own, promoting various programs of its member organizations.

RADIO AND TELEVISION

Few arts groups properly use the five- to sixty-second public service announcements that all television and radio stations are required to provide nonprofit organizations. In the case of television an-

nouncements, most of them merely send out routine written announcements with little or no attempt to provide interesting visual material. An arts council may help to remedy this failing. It could, for instance, prepare a series of two to five well-designed slides appropriate to the nature and function of each member organization and distribute them to television stations in the area for use during the entire year. Only the copy would have to be changed as each new event was announced. A judicious balance between repetition and variety in the use of the slides, moreover, would cause the viewing public to recognize the organizations and anticipate their advertisements.

A number of arts councils sponsor periodic radio or television programs highlighting the activities of their members and announcing current arts events. The cost of these programs is usually underwritten by local corporations, foundations, or individuals. The Fort Wayne (Indiana) Fine Arts Foundation sponsors a radio program that shifts regularly from one to another of the community's three major radio stations. The program is essentially one of classical music, but between selections the announcer gives news of local cultural organizations and sometimes interviews visiting artists. The three radio stations cooperate to such an extent that when the program is due to shift to another station, the station currently carrying it urges its listeners to tune in on the competitive wavelength.

TELEPHONES AND POSTERS

Councils in Dayton, Ohio, and Hartford, Connecticut, have undertaken yet another way of promoting the arts by providing information about them. The Miami Valley Arts Council in Dayton and the Coordinating Council for the Arts of Greater Hartford maintain a 24-hour answering service enabling anyone to get quick information on current arts activities simply by dialing a telephone number.

Several councils are also investigating the possibilities of constructing a number of colorful kiosks to be placed at busy downtown street corners or at shopping plazas. The kiosks would contain well-designed posters, to be changed every month, listing all the cultural events for that period. The posted information would reach new audiences and the kiosks themselves would provide welcome bits of local color to otherwise drab street corners.

AWARDS

A number of councils give an annual arts award to a community citizen for outstanding and consistent volunteer service to the arts. Special citations may also be made, when the occasion arises, for outstanding public designs, for private buildings of architectural merit, or for imaginative arts programs. To achieve the greatest effect, the presentation of such awards should take place at a reception of some kind at which both the local press and the local government

are well represented. Like all the promotional programs described in this section, these awards and citations are designed to bring more information about the arts to more people in the community.

ARTS FESTIVALS

If properly organized, arts festivals provide an excellent means of informing the public about the roles played by their local cultural institutions.[3] By presenting the arts in a context outside the museum or concert hall, they often succeed in attracting new audiences. Although most festivals are held during the regular seasons of the performing-arts groups involved, these seasons may be appreciably lengthened and new sources of income provided for the performers if they are held in the late spring, summer, or early fall. City parks and recreation departments will often donate labor and materials for festival events, especially if they are free to the public.

On the other hand, festivals may become stale and wasteful if old programs are rehashed year after year and the performing groups are obliged to spend time on them that might be better devoted to their regular programs. Some councils therefore schedule festivals every other year or at irregular intervals, to ensure that the groups will be well presented through more careful and imaginative planning.

There are many variations on the festival theme. The Fort Wayne (Indiana) Fine Arts Foundation sponsors a festival each spring in one of the public parks. The Arts Council of Tulsa, Inc., in Oklahoma coordinates its spring festival with a number of events regularly scheduled by its member organizations, thereby eliminating much additional planning for special events. One feature of this festival is a citywide art exhibit in various business locations. In Hartford, Connecticut, the Coordinating Council for the Arts of Greater Hartford persuaded the developers of a downtown business complex to sponsor a festival in one of their plazas as an integral part of their public-relations program. An example of a successful festival which has become a separate corporation is the Vancouver (British Columbia) Festival. This festival was started by members of the Community Arts Council of Vancouver and subsequently developed into an internationally known festival sponsored by an independent organization, the Vancouver Festival Society.

The Wisconsin Arts Foundation and Council published a pamphlet in 1965 on the subject of community arts festivals that included the following observations on festival planning.[4]

> "*Who does what?* Organization, of course, is basic.

3/ See Appendix D for festival addresses and an arts festival bibliography.

4/ Wisconsin Arts Foundation and Council. *Plan an Adventure in the Arts.* Milwaukee: P.O. Box 1372. 1965. 16 pp. $1.00.

Usually, an arts festival depends upon the participation of many people. This is desirable not only to spread the work load but because it heightens public interest.

The most common organization structure finds a general chairman, with various co-chairmen or vice-chairmen, all members of and reporting to an executive committee in which the ultimate responsibility and authority lie. Committees, reporting to the vice-chairman, may include one for each art field represented, plus committees on participation, facilities, hostesses, promotion and publicity, finances, refreshments, parking, etc.

As important as the naming of the committees and staffing them with able and interested people is a clear delineation of their separate responsibilities and authority. A formal constitution or by-laws may not be required, but a letter giving this essential information should be written to every committee chairman; and, of course, the chairmen must have an over-all picture of the structure and its inter-relationships.

The general chairman or the executive committee must be prepared to decide promptly and consistently upon questions of overlapping authority, competing performances, the relationship of prices charged, budget allocations, etc.

If contributions are expected to be part of the financing, the question of tax-deductibility must be studied.

Groundwork. A community inventory is an early requisite. Each organization interested in the arts should be listed, along with information as to its nature, its officers, facilities, etc. If the festival is all-arts and community-wide, each organization should be given an opportunity to participate if it wishes. Local chapters of state or national groups should not be overlooked.

An inventory of facilities also is important. What places are available for concerts, for dramatic productions, for art exhibits? Successful exhibitions have been held in some seemingly unlikely places such as barns; concerts and plays have been successful in non-theatrical settings. The novelty of such an approach, incidentally, gives an added appeal. With good knowledge of community resources, a bit of ingenuity can produce wonders. Need for parking facilities and supervision thereof, if necessary, should not be overlooked.

If out-of-town "attractions" are to be a part of the celebration, their possible sources should be considered. . . .

Timing. The length of a festival depends upon its objectives. If its appeal and interest are expected to be just community-wide, a day or two may suffice. If out-of-town visitors are expected, the schedule and the length should be adapted to one-day, two-day or three-day tourist visits. The Stratford (Canada) Shakespearean festival, for instance, schedules events to permit a visitor to see all plays, musical events, and art exhibits in a three-day maximum period; the schedule is repeated throughout the summer.

Generally speaking, the more diverse the events offered, the harder it is to maintain interest and esprit de corps over more than a ten-day period.

Finances. Money, of course, raises its "ugly" head. But before any money can be raised, the sponsors must have a good estimate of how much is needed. Performances may be largely financed through the sale of tickets. Some cooperating organizations may pay their own way. A budget must be established.

Promotion usually takes up a good part of projected expenditures. Tickets, posters, flyers, postage, and advertisements need to be carefully estimated. If paid help is to be used in addition to volunteers, this must be taken into account. Rent may be an item, rental of equipment another. (If volunteers are to man all posts, it may be well to check to see if any union problems are created.)

In addition to careful estimates of all expected items, a reasonable allowance for emergencies or contingencies should be added. Bad weather can turn a self-supporting performance into a bad loss, whether the event is indoors or out. Check *every* assumption upon which figures are based, and see how you would fare in the least favorable situation. These questions, among others, should be answered in budget preparation:

1) How much can tickets be and still be sold in desirable quantity?

2) Will ticket charges cover the cost of performances in normal weather? Very bad weather?

3) Should one book of tickets cover all events? Or should they be sold individually?

4) What events are to be free?

5) What taxes are involved?

6) What insurance is required?

Raising working capital can turn out to be the most difficult part of the entire operation—or perhaps one of the easiest. Success depends very largely upon three factors:

(a) People or organizations that have money.

(*b*) Appealing to personal interests, objectives or ambitions.

(c) Appealing effectively.

Getting fairly good answers to (a) is not too difficult, though personal judgments have very poor batting averages; (*b*) is another matter. With many businesses, for instance, a contribution to any kind of festival will depend upon the businessman's judgment of its potential advantage to him or his business—through, for example, bringing tourists into town or giving him a particular reputation. Obviously, the personal interests of the prospective donor have major weight; if he is not interested in the arts, he is much less likely to be receptive. If tourist attraction is part of the picture, hotel and restaurant men are possible supporters; if not, they are probably poor prospects. The person or organization with a clear community inter-

est is usually a better prospect.

Foundations are freely mentioned as sources for contributions, but there are many more "misses" than hits. Most foundations budget on a calendar year basis; an appeal approved this year will receive money next year; timing is important. Moreover, most foundations are quite restricted by their charter provisions as to what they may or may not support. In general, a community festival can hope for foundation support only from foundations with a local tie; the big state and national foundations have many more requests than they can fill and are therefore receptive only to those which offer extremely unusual interest in fields clearly identified with their purposes.

Some other financial sources used successfully in some communities are the local Chamber of Commerce, municipal or county government, the Junior League or other service organizations, labor unions, and individual patrons. No blanket comments can be made; each situation must be judged separately and approached individually.

Effective appeal depends very often upon who does the asking, and always upon how it is done. Every person is more susceptible to appeals from some people than from others. Careful choice of the person to head the fund-raising effort can pay tremendous dividends.

Trust is basic to the success of fund-raising. The money control must be in hands donors trust. Trust is enhanced by a careful, factual basis upon which the appeal is made, upon money management in the hands of individuals known as financially mature and responsible, and a good accounting system. When the festival is over, a simple but clear accounting report sent to donors will help pave the way for any future programs.

If you don't raise enough to cover your budget, probably the only answer is to readjust your program and your budget. Borrowing is very likely impossible, and of doubtful wisdom even if possible.

Publicity and promotion—getting the audience. Publicity is the object of almost as much loose talk as the question of raising money from foundations. Superficially, it seems easy (and sometimes it is), but effective publicity is the product of know-how—and know-how must come from someone who knows how. Best, of course, is professional help; if that is out of the question budget-wise, the best free advice should be sought.

Publicity, as here used, is simply communication—from your organization or group to the people you want to reach, your "public." Newspaper items and/or ads are universally recognized, used, and reach most people. Television and radio exposure should not be overlooked. More personalized communication can be effective—letters, personal contact through conversation or telephone. An organized telephone squad can produce more in many

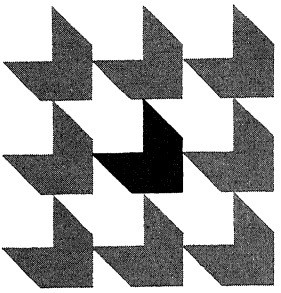
cases than volumes of printed news items.

Direct mail, letters and flyers, can be very productive, but is completely dependent upon a good, up-to-date address list. An out-of-date mailing list, even if cheap and quickly available on addressograph plates, can turn out to be a horribly ineffective medium of promotion. Other organizations and business firms may be of assistance. Perhaps utilities and department stores, for instance, will enclose your flyers with their bills. Most stores will place posters in their windows and some may even devote an entire display to the festival. In some instances, a store will run what ad men call an "ear" in their regular newspaper ads. An "ear," usually appearing in an upper corner of an ad, is a line or two giving the name, place, date, and time of the festival or event . . . free of charge! Some good help may come from the state Tourist Bureau, your Congressmen and legislators, your city officials, Chamber of Commerce, local stores, and travel agencies. Billboards sometimes are available on very reasonable (even free) terms.

While publicity and promotion work need to be coordinated, the help of your member organizations can be invaluable. They have mailing lists, contacts, and members!"

Chapter 4

Arts Centers



The term "arts center" has been one of the more indiscriminately applied terms in our country's cultural vocabulary. Many arts councils occupy or are planning some form of arts center to provide permanent rehearsal and/or performance and exhibit space for two or more autonomous community arts organizations. These centers range all the way from a converted mansion to a multi-million dollar complex of performing halls and exhibit galleries. On the other hand, there are hundreds of "art centers" throughout the country (with emphasis on the singular form of the word *art*). These involve a single organization whose chief purpose is to present exhibits and provide classes in the visual and plastic arts, although they may also sponsor from time to time chamber-music concerts, films, lectures, and recitals. And finally, the term "arts center" is sometimes applied to a heterogeneous collection of civic buildings that may include a library, a 10,000-seat convention hall and sports arena, and a commercial exhibition hall. In the following discussion, the term will be used to mean a building or group of buildings planned by a cooperative arts agency for the specific purpose of permanently housing more than one arts institution.[1]

1/ See Appendix E for an arts center bibliography.

ARGUMENTS PRO AND CON

Arts centers have been the subject of much acrimonious debate in recent years. Detractors say that too much attention is paid to bricks and mortar and too little to the programs they contain. They claim that if the funds were spent on programs instead of buildings, our cultural development would be vastly improved. Critics also claim that arts centers

1. Perpetuate mediocre architecture because of the compromises inherent in cooperative planning.
2. Deprive other areas in the community of direct access to at least one arts facility.
3. Discourage potential audiences who may be alienated by the scale and monumental qualities of a center.
4. Require central administration, which may produce among dissimilar arts institutions a bland, homogeneous attitude toward the community.
5. By their very size, cater only to "established" arts institutions, which, by inference, tend to stifle any attempts at experimentation.

To varying degrees, all these arguments have some truth. Few centers today have genuine architectural merit and few are completely suited to the programs contained within them. Moreover, many communities unfortunately suffer from the illusion that as soon as an arts center is built and opened, an instantaneous, indigenous culture will spring to life. Despite trenchant criticism, however, it would appear that the temptation to erect tangible cultural symbols rather than undertake the more difficult task of planning cultural programs is proving irresistible to an increasing number of American communities.

In rebuttal, the proponents of arts centers reply that the concentration of cultural facilities

1. Stimulates creative interaction among the professional personnel of the participating arts organizations.
2. Creates new interest in the organizations occupying the center and by this new interest generates the increased financial support for them that eventually makes program improvement possible.
3. Develops new and larger audiences for the arts in the same way that department stores cluster together to stimulate one another's business.
4. Forces community leaders to undertake comprehensive long-range planning for the arts in relation to the entire community.
5. Attracts larger contributions to build better facilities by the very magnitude of a master plan.
6. Encourages the redevelopment of blighted urban areas when, for economic or other reasons, centers are built in such areas.

The most obvious argument in favor of arts centers bears repeating. In many cities inadequate housing space for the arts is, without question, a critical problem. A nonfireproof art museum or a 5000-seat concert hall with wretched acoustics is a serious impediment to any program. A new arts center can help eliminate such obstacles.

Some cities attempt to solve the problem with multi-purpose structures serving both the arts and other civic interests. These combination convention-concert halls, however, are seldom successful. The situation was wistfully summarized in the Arts Council of Great Britain's 1965 *Annual Report,* which noted that too many concert halls were "all-purpose arenas in which the lusty passions animated by last night's bout of wrestling seemed to trouble the air of tonight's session with Brahms. The arts deserve homes of their own."

An arts council considering building a center will be well advised to form a committee of persons broadly representing the community to explore and weigh alternative plans and possibilities. The committee should first carefully investigate converting an existing structure into an arts center. These older buildings often possess genuine architectural beauty, and a double purpose may be accomplished by making them serve a useful function while preserving them for the community. The physical limitations of an existing structure may also provide an added stimulus to the imagination of an architect interested in remodeling. Lastly, a careful comparison of renovating costs versus new-construction costs may reveal considerable savings in a renovation plan.

The committee might also consider another alternative; throughout the country, colleges and universities are constructing campus arts centers at an accelerating rate. These institutions of higher learning are becoming cultural centers in themselves with an influence extending well beyond the campus boundaries. Collaboration between council and college may produce an arts center that would serve both students and townspeople and provide the setting for cooperative relationships between academic faculty and professional artists that may materially improve the quality of arts programs in both the community and the college.

Whatever its final recommendation, the building committee must always bear in mind the limitations of bricks and mortar: an arts center itself will never produce a first-rate play, a stirring performance of a symphony, or an exciting art exhibit.

PRELIMINARY PLANNING

Contrary to the opinion of many critics, most of the arts centers sponsored by arts councils in this country have been planned in close collaboration with the groups scheduled to occupy them. An outside planning consultant, however, should be brought in at the early stages of the planning to conduct feasibility studies and program projections with the building committee. By doing this before hiring an architect, the council will be able to present to prospective archi-

tects a clear picture of the functions and requirements of the center. Technical consultants in theater design, stage lighting, museum layout and lighting, and acoustics should also be brought in. A few thousand dollars spent in fees to these experts before the final plans are drawn up can save hundreds of thousands of dollars later on.

A recent feasibility and development study prepared by the Community Arts Center, Inc., of Hartford, Connecticut, is a good example of the careful investigation necessary before a decision is made. Following are excerpts from this study.

OUTLINE OF STUDY

1. *Identification of participating groups and organizations.* The precise degree of interest of each group expressing a desire to use or occupy the center should be determined.

2. *Determination of program requirements.* Once the participants are identified, their needs in terms of time and space should be discovered.

3. *Study of selected institutions in other cities.* A study of arts centers in other cities may identify programs that should be included in the center and that are at present lacking in the community. Such a study also provides significant information about construction and operation costs.

4. *Estimate of utilization.* In addition to the use that the recognized participants are expected to make of the center, this estimate should take into consideration the increase in the number of groups and the size of the audiences that is usually caused by the existence of a center.

5. *Establishment of basic planning components.* The basic space and equipment requirements of the participants, including all possibilities for multiple use, should next be determined.

6. *Site selection.* The best available site should be chosen, with consideration given to appropriate commercial uses that may adjoin or share the site.

7. *Preliminary design concept.* A preliminary design should orient the basic planning components to each other and to the site.

8. *Construction cost estimates.* The preliminary design will serve as a basis for these costs.

9. *Sources of construction funds.* All the possible sources of funds should be identified and an estimate made of the total amount available from them. The results will determine the economic feasibility of the preliminary design and could dictate its revision.

10. *Operating cost estimates.* The gross operating expenses and gross projected revenues should be estimated. A sizable estimated operating deficit could also require a revision of the preliminary design.

11. *Sources of operating support.* All sources of continuing support from endowment, foundations, business, government, and community should be evaluated.

12. *Organizational structure and legal relationships.* Assuming that the findings up to this point demonstrate the practicality of a center and its realization in a particular site with specific participants, study should be given to the most efficient operating organization for the center in terms of corporate structure, legal relationships, questions of ownership and tenancy, tax implications, and other matters.

MAKING THE STUDY

Although the steps of the study have been presented in an approximately chronological sequence, a number of phases can be pursued simultaneously.

The study might be accomplished either by independent consultants or by one or more staff members in the employ of the (Community Arts) Center. Both approaches have their advantages. The use of independent consultants might assure greater objectivity and, as a consequence, ready community acceptance of the findings. If paid staff was used, the expertise developed in the course of the study might be carried over to the construction and operating phases, assuming that such staff remained with the Center.

A point that should be given some weight in the selection of either consultants or of staff members is that important phases of the study, particularly the preliminary design concept and the cost estimates, involve architecture and engineering. Unless the consultants or staff members are qualified in these fields, it will be necessary to provide such services separately.

The study might combine the use of consultants and staff members. One approach would be the employment of a consultant for the general phases of the study and the preparation of the report and the employment of other consultants or staff members for the specialized phases.

A more general set of recommendations was made in a report on architectural requirements for the performing arts in Canada which was produced in 1964 by a seminar sponsored by the Canadian Centennial Commission.

1. That excellence of artistic standards and the development of Canadian talent in the performing arts should be the most important considerations in the planning and design of halls and theatres for the Centennial Year;

2. That in the interest of artistic excellence, appropriate limits should be set on theatre and concert hall sizes in the order of 2,300 seats where the hall is intended for symphony, opera, and ballet, and 850 to 1,000 seats for repertory theatre, and adequate

expenditures made for stage areas and facilities even though these factors might make artistically satisfactory halls and theatres commercially unprofitable;

3. That those responsible for the management of these halls and theatres should ensure that they serve to enrich the cultural life of their communities, wherever possible housing local orchestras, or repertory, or other artistic companies;

4. That a searching study of community needs and possibilities should therefore be completed before any physical planning for these halls and theatres commences;

5. That all levels of government and the general public should be made aware that substantial subsidies and community support will be necessary in various forms for the future development of the performing arts in Canada.

CENTER CONSTITUENTS

Some centers in large cities restrict their constituents to performing-arts groups, while others include several types of arts organizations, of which the most common are an art museum and an art school. In St. Paul, Minnesota, Binghamton, New York, and Peoria, Illinois, science museums have been added to the basic complex. Lincoln Center in New York City has added the Juilliard School of Music and the theater and dance collection of the New York Public Library to its other units. In Winston-Salem, North Carolina, the arts center is in one large wing of a building complex that includes offices for the chamber of commerce and the United Fund for Health and Welfare.

A combination of performing-arts space and exhibit space is perhaps more desirable since it provides for use of the center both by day and by night. An arts center that stands empty all day, except for the relatively few persons using it for rehearsals, presents a gloomy face to the community. If exhibit space for the visual arts or accommodations for other nonprofit organizations are not practical or necessary, another solution to the problem of daytime emptiness may be found in commercial leases. Where local regulations permit, there is already a trend to include in arts centers such commercial establishments as restaurants, fashion boutiques, quality gift shops, and book and music stores. Well-designed stores may bring both revenue and liveliness into the center. Moreover, European concert halls and theaters traditionally have fine restaurants and bars as part of their facilities, and there is no reason why the custom cannot be established in this country. The arts do not have to be housed in isolated temples empty of other activities.

But whatever the final form of an arts center, it should above all reflect the needs of the community and should not be determined until a thorough investigation and appraisal of all the possibilities has been conducted.

CENTER LOCATION

There are no axioms concerning the best location for an arts center. Proponents of suburbia will extol the virtues of a location outside the core of the city, pointing to parklike surroundings, low land costs, and adequate parking space. Others, however, believe that the arts should be located in a downtown area. According to them, placing the arts in the midst of the greatest concentration of pedestrian traffic can create new audiences; furthermore, the proximity of a downtown center to mass transportation puts the arts within the reach of people from all income levels of the community. Properly handled, an arts center may also make use of a downtown location (possibly through an urban renewal program) to establish the arts quite literally at the center of man's urban life and not on the periphery. But, again, the needs and possibilities of each community must settle the question of where the center will best be located.

ARCHITECTURAL QUALITY AND COSTS

Because the center will involve the arts, there is every reason to demand that its architectural design be of the highest quality. Rarely, however, does one find an inexpensive, imaginatively designed center. Little precedent exists for such structures, and the uncertain contractors' bids are invariably high. Almost every major arts center built today has its building-cost estimates revised upward before its construction is finished. Centers take from three to eight years to plan and construct, and the physical requirements of each participating organization inevitably expand as the master plan develops. Moreover, a turnover in artistic directors may result in new physical criteria. The building committee of the arts council should survey the unit costs of other arts centers and be able to give potential architects a fairly concise idea of what they can afford to spend and the amount of square footage needed. As mentioned earlier in this chapter, it is also an excellent idea to present these architects with a detailed inventory of the participating groups' technical requirements.

A frequent topic of debate concerns the hiring of a local or an out-of-town architect. If an out-of-town architect is retained for the design, it is often advisable to hire a local firm as collaborator to handle details of the planning and construction process. In such cases, it is of the first importance that the design architect take part in the selection of the local firm and/or engineers. If the collaboration is to be successful, they must have a good working relationship based on mutual esteem, with respective areas of responsibility clearly defined.

OTHER OBSERVATIONS ON DESIGN

No attempt will be made here to explore the countless tech-

nical details of designing an arts center; this is the province of the architect. However, some observations are given below that may prove helpful to arts councils planning to build a center.

Because they are modeled on nineteenth-century methods of presenting the arts, most centers reflect little awareness of the forces reshaping the arts today. The expressions of these forces—the arena stage, the happening, new methods of exhibit arrangement, multiple film projection, to name a few—all have one element in common: flexibility. This element is singularly lacking in the large proscenium auditoriums, fly galleries, and other legacies from the nineteenth century. The Greek city planner Doxiadis once compared planning a city to a man trying to board a moving train. After choosing where he wants to board, he must begin running at the same speed the train is going, otherwise he will be left behind. The same is true of planning arts centers. Adaptability should be an integral concept in the plan when today's centers are being designed to present tomorrow's art.

In this same context, one may indulge in the hope that temporary, or even disposable, arts centers may someday be built. Speaking facetiously, this would allow community leaders to dispense with culture inexpensively by dismantling the center instead of facing a long-term, up-hill commitment to luring indifferent unbelievers into a monolithic travertine temple. In a more practical vein, Peter Blake, editor of *Architectural Forum,* suggests that, "it is possible to take four, standard, metal shipping 'containers' of the sort that are now revolutionizing the entire freight-shipping industry, and, with a few small modifications, transform these four containers into something that can be turned into a mobile building measuring about 40 ft. by 60 ft., and capable of being erected (and folded up again) in a matter of a couple of hours, on almost any flat site. A building of this size could hold an audience of about 250 around an arena-stage or facing an improvised proscenium. Or it could house a museum of the size of about a third of a typical Whitney Museum floor. I think that *mobile* arts centers (or mobile components of arts centers), pretty much like the 'bookmobiles' operated by some libraries, are one very real possibility for the immediate future."

More permanent arts spaces housing up to three hundred people may offer even more promise. Programs for these would emphasize the individual's role in art as a *participator* rather than a *spectator.*

Fountains, sculpture, and attractive landscaping should be an integral part of an arts center's design. These are essentials, not amenities, and represent aesthetic values the whole community could adopt in its building programs. Business leaders can hardly be expected to set examples of urban beautification if the arts organizations themselves fail to heed their own exhortations. Furthermore, the lobbies and public areas of the center should contain facilities for continuing exhibits of paintings, sculpture, and other visual displays.

All performing-arts groups need rehearsal space, but this is the one area most often neglected in arts centers. One or two large areas with flat wooden floors could be used for rehearsals by orchestras, dance groups, and theater companies. These could also be converted into small recital halls and, if a sophisticated lighting system were installed in the ceiling, used for experimental productions. Adjacent space for the storage of musical instruments, a music library, dressing rooms for dancers and actors, another room for prop and chair storage, and two or three small areas for small-scale rehearsals should comprise a basic unit in any center that would be available for use at any hour of the day or night.

As already mentioned in the section on center constituents, a combination restaurant and cocktail lounge may be a highly desirable feature of any arts center. These could be open to the public during the day for luncheon and light refreshments, during the early evening for dinner, and during the rest of the evening for intermission drinks. On special occasions such as after-theater parties and art-gallery receptions, they could be reserved for the exclusive use of constituent organizations.

Lastly, since educational television is destined to play an increasingly prominent role in the cultural life of our country, every center should have proper conduits installed throughout to permit live telecasting of all the center's activities. In a similar vein, proper facilities for film projection should also be included. If present trends continue, film is destined to be one of the dominant art forms within the next ten years.

CENTER FINANCING

Arts centers are expensive and the raising of adequate funds for their construction and maintenance is not an easy task. The following sources should all be thoroughly investigated:

1. Bequests and gifts from individuals and corporations.
2. Grants from local foundations.
3. Local governmental sources, including city, county, and state grants or bond issues.
4. Urban renewal funds from the Federal government.
5. Education-facilities funds from the Federal Office of Education.
6. Contributions of cash and/or donated services from local unions.
7. Rental income from selected commercial enterprises located in the center.

All these sources have been successfully used, singly or in combination, throughout the country. The mixing of public with private funds does not seem to cause any reductions in contributions from the latter source. In fact, the use of both public and private funds for

capital purposes will broaden the potential support when maintenance funds must later be raised, often from the same groups and individuals.

Once the building-fund goal has been established, the building committee of the arts council may draw up a list of the contributions needed. Following is an example.

1 at	$750,000	$ 750,000
3 at	500,000	1,500,000
8 at	100,000	800,000
16 at	50,000	800,000
25 at	25,000	625,000
50 at	10,000	500,000
100 at	1,000	100,000
200 at under	1,000	30,000
403 contributors		$5,105,000

The amounts and numbers of contributors will, of course, be adjusted to the size of each community and the over-all goal. After the solicitation of the gifts in the upper brackets is completed, solicitation by both mail and personal calls may be undertaken in the lower categories to give everyone in the community a chance to participate in the building program.

ST. PAUL: AN EXAMPLE OF DIVERSE FINANCING

The Arts and Science Center in St. Paul, Minnesota, is a good example of diverse financing. The $3,500,000 center was partly financed by a $1,700,000 allocation from a $39,000,000 capital improvement bond issue for new schools, sewers, streets, etc., that was approved by St. Paul voters in 1953. Subsequently a $300,000 site consisting of a square block in downtown St. Paul was donated by the state of Minnesota and the city of St. Paul through an exchange of lands that each had held. Finally, $1,500,000 was raised from individuals and foundations to complete and equip the center.

Before the center was built, the city of St. Paul was giving annual grants totaling $65,000 to three member organizations of the St. Paul Council of Arts and Sciences. The city agreed that when the center was completed, it would withdraw the individual allocations and make instead one annual grant to the council to maintain the center. In 1964–1965, the first year of the center's operation, $181,000 was allocated for this purpose by the city. At present, the city owns the building but has contracted with the Council of Arts and Sciences to manage the facilities and engage its own maintenance personnel. The Council submits a bi-monthly expense statement to the city and is reimbursed accordingly. The annual *program* expenses of approximately $1,000,000 for the groups occupying the center are financed from three separate sources: earned income from ticket sales, class fees, memberships, and subscriptions; an annual grant

of $50,000 from Ramsey County; and the annual Arts and Science Fund, a united campaign for the arts that raised approximately $435,000 for six organizations in 1967 through contributions from businesses, foundations, and individuals. The total costs of the center, therefore, from construction to annual expenses, have been financed by a combination of funds from city, county, state, business, foundation, and individual sources.

PROFESSIONAL FUND RAISING

A professional fund-raising firm is often engaged to direct the capital campaign for an arts center. A firm that has directed campaigns for local colleges and hospitals, for instance, will have gained a considerable amount of valuable information in a given community. Furthermore, business leaders are accustomed to the one-time-only approach and are usually cooperative if a professional firm is retained.

MEMORIAL GIFTS

Since ancient times, men have had an understandable desire to leave their names on permanent monuments. Various portions of an arts center are often designated in memory of or by the gift of individual donors. In the case of Lincoln Center, for instance, this practice was carried to the individual seats in the various halls. Some centers name a portion of the building the "Jones Wing"; others place a plaque in prominent view with an inscription like, "This section of the center was made possible through the generosity of Mr. Milton Jones." A well-designed brochure on the center as a whole may include a list of the various parts of the building suitable for memorial gifts.

MILWAUKEE: A CASE STUDY

It is not often that a case study contains so much pertinent information as does the story of Milwaukee's arts center. The following account of its inception and construction by Richard R. Teschner, chairman of the development committee for the center, is taken from *The Arts: A Central Element of a Good Society,* published by ACA.

" During World War II, a group of business women's luncheon clubs in Milwaukee asked fifteen businessmen to meet with them. They reminded them that the Milwaukee Memorial to the Soldiers of World War I was a flagpole in a very small park in a now very sorry neighborhood and suggested that a cultural center would be a more fitting memorial to those who fought in World War II.

Point one is that purpose and need were recognized and defined.

The business and professional men promptly organized the War Memorial Development Committee under a special state statute. The Development Committee, consisting of the fifteen

business and professional men, entered into a contract with the County of Milwaukee—which comprises the City of Milwaukee and the surrounding area, encompassing about a million people—which provided that the county give the land for the center. The contract also provided that the county would accept permanent ownership of the building that would be constructed, but would leave the operation and the management of the center in the hands of the Development Committee, which, after the buildings were constructed, would become the board of directors of the performing arts center. Thus, the very unhappy prospect of future annual campaigns for operation and maintenance costs was eliminated at the offset.

Point two is that a local public agency representing city and suburbs was involved.

You must remember that to validate our project it had to be and is a memorial. Our motto is "to honor the dead and serve the living." The estimated cost at this time—back in 1946—was $5 million. In 1947, we campaigned for that amount, but the veterans took a very dim view of culture as a means of honoring them. What they wanted at that time was housing. Although over 25 percent of our citizens did make gifts, less than 50 percent of the goal was raised. There followed a long debate—both in and out of the courts, arguing both about the site and about the meaning of the special enabling statute—and eight years elapsed before construction of a combination veterans' shrine and arts center on the shores of Lake Michigan was completed through the use of the $2.5 million that had been raised.

The Milwaukee Art Center, which moved into the new building, had a very big year if 25,000 people viewed its shows and collections. Now, nine years later, there are over 300,000 visitors annually to the building, and both the quantity and the quality of the collection and the shows have materially increased.

Point three is that experience demonstrated that acceptance and patronage are the actual consequence of a good facility and offerings of quality.

These nine years at our lakefront location proved that it was a dramatic site, but when a northeast wind and the snow blew in from Lake Michigan, even the most devoted followers of Mozart and Brahms found their journey to the concert hall in that area a devastating experience. Thus, we were faced with seeking a new site for the future center of the performing arts needed to complete the original program.

There followed a second protracted negotiation with the county for a location on the Milwaukee River, which runs through downtown Milwaukee and like all rivers in urban areas is worn out, dirty, and messy. This site finally was acquired, made easier in its acquisition by the development of an urban renewal area in the immediate neighborhood and climaxed by a gift of $300,000 for a fountain and landscaping of the grounds provided the river site lo-

cation was chosen. The donor was a lady in her eighties not known for her great wealth. Her husband had been a real estate developer with imagination and a love for planning, but she, in addition to having some wealth, was possessed of a strong Barbara Fritchie spirit. She set a standard of giving that has been and is hard for other people to ignore.

Point four is that public discussion of the site and this gift increased the community's desire and raised the sights of potential givers.

Once the location was set, we moved to measure demand and needs of the performing arts groups. For this study we retained George Izenour of Yale University. We made clear to our fellow citizens, particularly those active in the arts, that the sponsors, who were business and professional men, would not try to impose their judgment on the program. All they asked was to be told that plans would be acceptable to the performing groups and were within the giving capacity of the community. This was the only judgment we applied. As travel permitted, we of the Development Committee checked our findings with knowledgeable people and visited similar installations in this country, Europe, and South America.

Now, at this phase of the operation you may ask where we obtained the money to make preliminary studies. We had two or three thousand dollars left from the old campaign that hadn't been used. We then asked six major corporations in Milwaukee and the surrounding area to subscribe $10,000 apiece to pay for the preparation of preliminary plans and designs, and all agreed to participate. The fact that these companies gave us $10,000 for preliminary studies by no means ended their interest. All of them later provided gifts mainly in the six figure class.

We did run into difficulty in the community when some elements demanded a nationwide design contest, but we were able to point out that since we had no idea that our campaign would be a success, the expensive cost of a design contest was a luxury that we just didn't dare gamble with. Our architect, Harry Weese, accepted the commission and departed for Europe immediately to visit performing arts centers, theatres, and opera houses. We saw to it that the public knew about this trip and knew about his activities. As we moved forward, we kept the public informed through the communications media, and although there were frustrations of delay, the community appetite grew—built up by stories of what other communities were doing. While there were rumors, questions, and a few complaints, a frank and open discussion of them and the prospect of progress dispelled them in time.

Point five is that we developed an orderly plan that was not thrust on the community, but developed by professionals working with the citizens most interested in the performing arts and made known to and accepted by an informed public.

All we needed then was the money—our goal was

$6 million—so we had to find fund raisers. I appointed a subcommittee of two to find an unsuspecting campaign chairman. They were Mr. Irwin Maier, publisher of the *Milwaukee Journal* and the *Milwaukee Sentinel,* the two leading morning and evening papers in the city, and Mr. Edmund Fitzgerald. Later, because they weren't coming up with the answer—there had been a number of turndowns—they finally said, "We will do it ourselves provided we are listed as co-chairmen." Of course, this was what we wanted all the time so we jumped and took their offer very quickly.

Point six is that, as we know in Minneapolis, and also in Los Angeles, and now in Milwaukee, newspaper people have been very productive campaigners and retired insurance executives know where the money is.

We opened our campaign on May 4, 1964, and for six months we conducted a very low-pressure campaign with a professional director, an office manager, and a secretary. This team had 30 to 35 years of experience in professional fund raising and had good Milwaukee connections from being involved in a number of previous campaigns. We specifically told these professional fund raisers not to retain a professional public relations counsel. We reserved the right to name the public relations firm and did name one of the leading firms in the city of Milwaukee, which knew and was trusted by all the local media. Further, their regular clients were among our best prospects.

We followed an old but effective rule in fund raising, and before the official opening of the $6 million campaign we obtained pledges from the campaign leaders and the firms with which they were affiliated. The three largest local banks made early commitments in proportion to their deposits. It will be obvious that the boards of directors of the banks represent a cross-section of local business, and if, as bank directors, these men voted for very substantial gifts, they subconsciously committed the support of their own companies.

When we had in hand 25 percent of the goal in fifteen gifts, we held an opening dinner at the Milwaukee Art Center for the major gift prospects. We were permitted to announce names of givers and amounts of the gifts that were in, and in a community of our size, those present could estimate their fair share, which made our job easier.

Sixteen campaign associates then worked for six months with fewer than one hundred prospects. The associates were experienced campaigners, and at least one was close to each person and company in the list of one hundred. They concentrated on one industry or one group of companies at a time, never rushed a decision, and never demanded or set an amount. They paced themselves and never had more discussions going on than would permit a thorough and detailed presentation of their story to each prospect. One associate organized a million-dollar gift from a family-owned com-

pany and widely scattered members of the family.

Point seven is that a campaign of this dimension relies heavily upon a small number of large gifts and will fail if the campaign leaders lose control of the solicitation of these early gifts.

We had a second campaign division, known as Pattern Gifts, with three hundred prospects and one hundred workers. Pattern Gifts solicitation was carried out through the late fall of 1964, and the $2 million raised was 50 percent over goal.

Finally, we had General Teams of 1,800 workers with 10,000 prospects from whom we raised about half a million dollars. Let me stress the importance of the number, if not the amount, of gifts raised in General Teams. This was a community memorial project. The memorial concept was valid only if many gave and were a part of the success. The balance of emphasis between the need to rely on large gifts and the importance of the impact of the smaller gifts cannot be overlooked.

Point eight is that a campaign for funds for a community project must involve a large segment of the community.

To sum up, we overran our original goal by 25 percent and ended up with $7.5 million.

There were important collateral factors. Early Milwaukee had a distinguished record in music and the theatre, and there was an urge to restore community standing in the performing arts. The new building became a symbol of the revitalization of the central city and a key factor in the Civic Center. The joint project between people and government helped, as everyone was in the act. We never had an item on the society page. This was a citizen program. Labor groups were helpful, and their leaders held positions of responsibility, although we had no in-plant solicitations. I believe the loss of our baseball team created a desire to show that Milwaukee was truly a big league city. The use of memorial gifts was welcomed and names of important families and businesses are associated with specific sections of the building. Other than seats, which were offered at $5,000 per pair, we offered no memorial opportunities for less than $25,000. We politely refused all offers of benefits for we were fearful that people might regard the purchase of a benefit ticket as their gift. Our campaign expense was under 1.5 percent of the goal, and one year's interest earned on the funds on hand will be greater than that.

I cannot overemphasize the importance of a building model that can be moved easily from place to place. We had a three-screen slide presentation that was given many, many times to groups and was a lot more effective than a speech."

NEEDED: IMAGINATION

More than any other public facility, an arts center reflects the

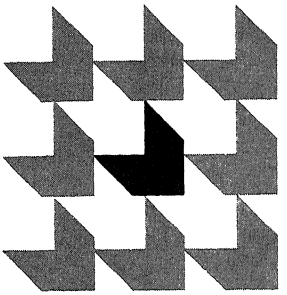
aspirations of the community that builds it. Many civic leaders will play safe when confronted with such a large-scale project. Nothing could be of greater disservice to the arts or the city.

Today, the arts seethe with new concepts as electronic technology clashes with established traditions. Cities themselves require imaginative solutions to problems that threaten their very existence. Arts centers must provide a dynamic environment to anticipate these challenges. Otherwise, the mediocrity inherent in comfortable compromise will require arts performances and exhibits to be exhumed daily from the inhibiting atmosphere of architectural mausoleums.

In an article written for *The Public Interest,* Jacques Barzun stated, ". . . every civilization has the art it deserves, just as every nation has the government it deserves." The sentiment applies to cities as well.

Chapter 5

United Arts Funds



Efforts to meet increasing financial needs have inevitably created conflicts among arts institutions. A theater company seeking volunteer workers for its ticket campaign finds that they are already committed to the local symphony fund drive. A museum request for a donation is turned down by a local business firm because "If we give to one arts group, we will have to give to all the others." As problems and conflicts of this nature increase, it is not surprising that sooner or later many community arts councils consider the possibility of conducting an annual united arts fund campaign. Such campaigns, however, should not be undertaken casually. During the seventeen years between 1950 and 1967, only sixteen community councils in this country organized united arts fund campaigns. Of these, six were inaugurated between 1950 and 1960. Many cities have considered such campaigns only to reject them after a careful analysis of the problems and possibilities involved. Although united fund-raising methods have produced impressive results where they have been used, they are clearly not the solution for every community.

ADVANTAGES, DISADVANTAGES, AND PRINCIPLES

Although each community will present unique problems and opportunities, it may be helpful at this point to summarize the general advantages and disadvantages of a united arts fund campaign and to provide a succinct statement of the principles involved.

ADVANTAGES

1. It reduces demands on campaign solicitors. Able volunteer workers are increasingly difficult to find as community needs grow, and eliminating several campaigns in favor of one ensures better use of volunteer help.

2. It reduces demands on the contributors. Citizens become weary of continuous solicitation. One campaign instead of several reduces the number of solicitations and also diminishes the irritation factor that often leads to refusals from prospective donors.

3. It reduces fund-raising cost percentages in relation to the total amount raised. One annual campaign to raise $500,000 will cost less than five campaigns to raise $100,000 apiece. Savings may be made in personnel, campaign literature, office supplies, and overhead.

4. Professional directors of participating institutions are freed from time-consuming fund-raising duties. One of the cultural paradoxes in our country is the necessity of hiring, for example, a museum director well qualified in art scholarship who must subsequently devote 40 percent of his time directly or indirectly to fund raising. A united campaign with a central fund-raising staff enables the professional directors to devote full time to the improvement of their programs.

5. The principles of sound budgeting inherent in the united fund-raising method force the participating organizations in turn to adopt responsible fiscal policies and better bookkeeping practices. Most united arts campaigns raise funds well in advance of the fiscal year in which they are to be spent. Therefore, the participating organizations know precisely how much they will receive before the year begins. Furthermore, the professional directors of the organizations are forced to submit their budgets at least six months in advance of the coming fiscal year in order that fund-raising goals may be determined. This requirement in conjunction with quarterly budget reports prepared for the council also gives the board of directors of each participating group advance warning of impending fiscal crises caused by a drop in ticket sales, inaccurate estimates, and so on.

6. These budgeting principles can also be a highly effective tool for long-range planning. A five-year budget, properly prepared, can help shape *program* policies for years to come. A united framework also encourages closer communications with other arts organizations so that common goals may be assayed and comprehensive

plans for the entire community developed from the individual programs.

7. A united arts fund campaign reaches more people in the community. These broadly based campaigns can thus also serve as a means of public education. Personal solicitation and concentrated publicity are invariably followed by increased attendance at the events of all participating organizations.

8. United giving methods appeal to business. Through the health and welfare funds, most corporations have become thoroughly indoctrinated in the principles of united giving. They tend to be sympathetic when confronted by the same principle in the arts. The use of the businessman's budget committee to determine allocations does much to allay feelings that "wild-eyed artists" are playing havoc with fiscal matters. A corporation president may have little or no sympathy with the arts themselves, but he will find it considerably more difficult to refuse an appeal representing the entire cultural community than he would to refuse one representing a single arts organization. The united campaign also renders invalid the old excuse, "If we give to one arts group, we have to give to all the others." Moreover, the prospect of a single solicitation appeals to corporate officers who view with suspicion the time consumed by many solicitations within their executive offices.

9. A united campaign raises more money. On the evidence of the sixteen such campaigns in existence in 1967, united arts campaigns have always raised a significantly larger amount than the total sum raised in previous separate campaigns.

10. A united campaign receives better cooperation from the public media. Newspapers and radio and television stations allocate more space and time to a concerted effort.

DISADVANTAGES

1. It may cause board members of constituent organizations to feel less responsible. The annual task of making an organization fiscally solvent keeps board members actively engaged and interested. This is one activity where they can render service to the organization without the necessity of professional training in the arts. When direct fund-raising responsibilities are removed from these directors, they may relax their surveillance of the organization and errors of management that would formerly have caught their attention then escape notice.

2. An objective consideration of many institutions may cause a budget committee to overlook the acute needs of a single group. To be successful, a united fund campaign must be run by a vigorous council and a strong-minded budget committee. Absorbed in over-all community requirements, however, the budget committee may overlook the need of one organization to develop more quickly than the others. Well-meaning but inappropriate decisions quickly result. This impersonal, objective attitude may remain concealed unless constant

watch is maintained both by the participating organizations and by the council itself. Communications between the council and its member organizations must be kept open at all times so that the budget committee and the council board are continually aware of the detailed problems and programs of the organizations.

3. The development of new arts programs in the community may be inhibited. In an understandable move to eliminate duplication of effort and applications from avocational arts groups whose need for funds is questionable, most united arts funds have strict membership requirements for the groups that wish to participate in the fund. This protective attitude, however, with its connotation of "in" and "out" groups, can prevent vital new groups from establishing themselves in the community or at the very least can inhibit their growth. Potential sources of funds for these new programs may use the excuse, "We only give to the united arts campaign."

4. United arts fund campaigns tend to reinforce conservative attitudes. Most united fund-raising boards and budget committees are a distillation of fund-raising strength from the member group boards, already conservative enough, and others who represent the principal sources of funds in the community—corporations, foundations, and wealthy individuals. A united effort offers further opportunity for relatively monolithic attitudes to develop concerning the artist, his art, and their relationship to the community. In most arts institutions, the professionally trained artistic director emerges as the antidote for such attitudes. In a united arts fund, however, the professional fund raiser may not possess the necessary background in the arts to counteract the well-meaning but inflexible views of his board.

From the above summaries, it may seem that the advantages of a united arts fund outweigh the disadvantages. Certainly, they are more immediate and clear-cut. Precisely because they are more subtle, however, the disadvantages may eventually undermine the whole spirit and purpose of an arts council in a community. The annual ritual of a united arts fund campaign with all its organizational implications may finally lay the dead hand of inhibition on the very groups and institutions it is meant to support.

PRINCIPLES

One of the most articulate statements of united-fund principles has been written by Charles C. Mark, director of planning and analysis of the National Endowment for the Arts and former director of arts councils in Winston-Salem and St. Louis.

> Federated fund raising rests on the assertion that it is institutionally based. The establishment of an annual campaign for operating deficits requires an attitude that the community is beginning an annual custom, an annual responsibility, a new system that replaces the old. Consequently, it is imperative that the entire community be consulted on its initiation. One

would not begin a new business without carefully examining the competition, labor market, etcetera. One would not establish a new hospital without consulting the doctors of a community. Likewise, when the thought of an arts fund first breaks through, careful groundwork needs to be done: with the business community to see if it will support the new idea, with the agencies involved to see if they will cooperate fully, and with the professional community, the news media, the potential volunteer groups. Fortunate, indeed, is the community that receives immediate enthusiasm from all elements in the community. The leaders of the movement must constantly evaluate the degree of support offered from the various elements and make judgments on prognosis.

Because annual federated fund raising is based on an institutional assumption, and because therefore it is almost literally a constant campaign, efficient organization is as important as the attitude of community responsibility. Federations evolve because the community believes in the efficiency of the idea. Federations sometimes spend more dollars on campaigning (but a lower percent of the total goal), and therefore the success or failure rests on the ability of the federation to generate many more gifts, acquire a higher yield per volunteer hour spent, build a trust in the professionalism of the staff. This is the area of competence of the professional fund raiser.[1] He is experienced and trained to accomplish these objectives, and his importance should not be underestimated when establishing an arts fund.

PRELIMINARY INVESTIGATION

It is advisable for an arts council to allow a minimum of two years from the time a united campaign is first considered to the actual kickoff date if a campaign is undertaken. This is the minimal time necessary for a campaign organization and for adequate communication channels to be established among the participating groups, the council, and the community.[2] If a council decides to consider establishing an annual united campaign, a temporary committee should be appointed to analyze the undertaking in detail. This committee should include representatives from the major arts institutions, business firms, public media, foundations, labor organizations, and local government.

PARTICIPATING ORGANIZATIONS

One of the first tasks of the temporary committee is to consider the possible participants in a united campaign. These might include the local symphony orchestra, theater, art museum, opera and

1/ "Professional" in this sense refers to full-time employees of a local federation, not to outside fund-raising firms.

2/ See Appendix F for united arts fund-raising materials.

dance companies, and the arts council itself. Other arts groups sometimes included are the local chorus, music clubs, a concert series, crafts organizations, film societies, and community music schools. Occasionally, a campaign will include major institutions not in the arts, such as natural science museums, historical societies, and educational television stations.

The next step to be taken by the committee is a thorough analysis of the prospective participating organizations. This analysis should include the following information about each group:

1. Gross income, gross expenses, and total amount raised in contributions for the last five years.
2. Copy of audit for last two fiscal years.
3. Copy of operating budget for current fiscal year.
4. A list of contributors and amounts given for the last five years. The committee should break down this list into the following categories: individuals, businesses, city and county governments, organized labor organizations, professional persons (doctors, lawyers, etc.), and foundations. A master list of contributors to all the groups should be made up from these individual lists.

With this information, the committee must undertake a candid appraisal of each group's current financial situation and make some estimate of its requirements for the next three to five years. The professional directors of the organizations must be closely consulted during this process, and some estimate must also be made of where the funds in future years might be obtained. At this stage, talks with the leaders of the business community and with local government officials may help determine the community's ability to meet these projected financial requirements.

OPERATIONAL PROCEDURES

If the investigating committee decides to go ahead, it must next draft operational procedures. An explanation of the budgeting procedures involved in a united arts fund, fund-raising restrictions, and a policy statement[3] on the allocation of funds if the campaign goal is not reached should be prepared by designated members of the committee. When finished, these statements should be circulated to the rest of the committee and to the presidents and directors of the organizations that would participate in the fund. Representatives of the investigating committee should meet with the executive committees of these organizations and review with them these statements of policy and procedure and all other pertinent material assembled to date.

With the possible exception of art museums, the refusal of a major arts institution to take part in a united drive may be a major

3/ See Appendix F: Solicitation Policies.

obstacle to the campaign's success. Such objections are natural when one considers that groups committed to a united campaign surrender part of their financial sovereignty to the central budget committee that administers the funds raised. This is not a step that most arts institutions will readily undertake without serious debate. It is justified only when a firm expectation exists that more money will be raised through a united effort than was previously raised through separate campaigns. The temporary committee may feel confident in continuing its work only if all the major cultural institutions have given their consent. However, in Ft. Worth and St. Louis, where the art museums already have assured fund sources for normal operations, the united funds chiefly involve performing-arts groups and purely educational activities. This division between performing- and visual-arts organizations is readily comprehended, and the line of demarcation is not likely to be viewed by the public as a sign of cultural disunity.

If the organizations give their tentative approval, informal meetings with leaders of the business community should again be held. At these meetings, fairly substantial financial commitments should be obtained. Without explicit pledges of support and of increased donations to the arts by both corporations and prominent individuals, there is little point in undertaking a campaign. These commitments may be obtained in individual consultations, a series of small meetings, or one or two large meetings.

If the community leaders agree to back a united arts fund campaign, the investigating committee must get final approval from the boards of directors of each participating organization. Each board member of these organizations should receive all pertinent data well in advance of a special board meeting called solely to discuss the campaign. Some tentative campaign dates should be included in this data, as well as a step-by-step schedule of the campaign from its opening to its closing day.

In some cases another small but essential step must be taken before the campaign is scheduled. To facilitate the campaign budgeting process, all participating groups should adopt the same fiscal year, usually July 1 to June 30 or September 1 to August 31. To do this will require amendments to the bylaws of those organizations not operating on the agreed fiscal period, and time should be allowed for a membership meeting to be called for this purpose.

United arts fund campaigns should raise money well in advance of the fiscal year in which it is to be spent. Because many arts organizations participating in the campaign have had to raise funds in the same year in which they are to be spent, there may be some double solicitations during the first year of the united campaign. Each group will have to handle the situation in its own way. If, for example, the united campaign is to be held during February and March for the fiscal year beginning July 1, the participating groups might write to their contributors the previous fall asking them to make their do-

nations before December 31 in order to prepare for the larger campaign early the next spring. In this way, contributions to the individual group would fall into one tax year and those to the united fund campaign into the next.

THE CAMPAIGN ITSELF

At least a year, preferably longer, should intervene between final approval by the participating groups and the kickoff for the first campaign. A professional director and staff for the campaign must be hired by the council, an office opened, a chairman appointed for the campaign and its divisions, printed material prepared, budgeting procedures instituted, and a public-relations program mapped out.[4] In many cities where united arts fund campaigns have been undertaken, the local director of the united health and welfare campaign has been of great assistance. Although they may exhibit a natural reluctance to reveal prospect lists, health and welfare people, having been pioneers in united giving, tend to look sympathetically on other programs that will reduce the number of solicitations in a community.

ORGANIZATION

A succinct outline of the basic steps necessary to organize a united arts fund campaign was also prepared for ACA by Charles C. Mark.

> *Planning.* The campaign in all its aspects should be planned before any steps are taken. The plan should embrace: a detailed procedure for soliciting, volunteer recruitment, schedule of each section of the volunteer army, preparation of information and printing, publicity, special promotion, and report meetings. A timetable should be drawn up for all these tasks and approved finally when the campaign chairman is recruited.
>
> *Recruitment.* The board of directors chooses the campaign chairman. A pecking order is very much in force in recruitment. Therefore, it is imperative that the most powerful and influential people be chosen for the overall campaign chairman and each division chairman.
>
> *Organization.* In organizing the structure of the campaign, professional skill is required. Past giving records, geographical problems, campaign customs, the financial and industrial structure of the community, the estimated volunteer strength, present economic position, and other factors all enter in here. Every box on the organization chart must have reason and efficiency behind it.
>
> *Staffing.* The workload to be performed by the staff

4/ See Appendix F: Campaign Structure.

should be accounted for in the initial planning. Timing should be such that the staff reaches its full employment peak before kickoff and continues at peak employment through the campaign period. Generally, it is better to employ two temporary people for one month than one person for two months.

Communication. Both the public and the campaign organization should be kept informed of all developments. A certain amount of "news management" is necessary to keep enthusiasm high and establish the campaign climate, but this management should generally follow the actual situation. Publicity and promotions should play up the role of volunteers and the local advantages of the campaign. Free publicity on radio and television can often be obtained and should be solicited on a year-round basis.

Record Keeping and Reporting. In assignment of prospects, it is essential that the right person solicit the right person at the right time and in the right place. Records should be completely accurate. The solicitor should have the donor's giving history, right address, and the like. The captain should be informed almost daily of the standing of his team. The section leader, the division chairman, and the campaign chairman, likewise. At the end of the campaign, statistics should be compiled and analyzed for each solicitation unit of the campaign.

Coordinating. All information should be channeled through the chief staff officer and from him to the campaign chairman and then to the appropriate person for action.

COSTS

Community council boards and united fund-raising staffs are acutely conscious of fund-raising campaign costs. If previous campaigns by individual organizations have been desultory affairs, conducted without the help of professional staffs, more money may have to be spent to inaugurate a united campaign than was formerly spent on all the individual campaigns together. However, once a basic staff has been assembled, initial costs of office overhead met, and the campaign well established, the percentage of the total amount raised that must be allocated to campaign costs should decrease. Fund-raising costs, including prorated staff salaries for a total campaign goal under $100,000 could be as high as 25 percent. As the goal increases, however, the costs should drop within a range of 5 to 15 percent.

UNCOMMITTED FUNDS

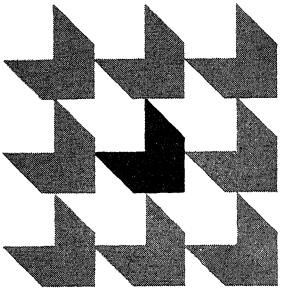
Although united arts fund campaigns are an efficient way of raising money, they may also be, as noted earlier, an instrument of inflexibility that will hinder rather than help the arts. Community council board members and leaders of the united arts fund should be continually aware of new programs and organizations in the community that deserve support. This principle is easy to state but difficult

to implement, particularly when existing or well-established organizations understandably claim priority on the funds at hand. One answer to this problem is to include an uncommitted amount of money in the over-all goal. These funds could provide support for activities and organizations outside the original budgetary commitments of the campaign. In 1967 and 1968, for instance, the Danforth Foundation made grants totaling $30,000 to the Arts and Education Council of Greater St. Louis to be used for experimental and educational projects. The council expects to augment this amount with monies raised at an annual benefit auction.

Money for the arts is never abundant, and every cent is usually budgeted long before the cash arrives. An uncommitted fund enables a community council to assist groups both in and out of the united fund to explore new areas in the arts. Of equal importance is the psychological effect that such a fund may have on the council leaders. By placing in their hands direct responsibility for making grants to explore these new areas, it may increase their sensitivity to cultural changes and artistic innovations in the community.

Chapter 6

New Programs



No attempt will be made in this chapter to discuss new-program ideas in detail. Councils must be able to analyze their own communities, determine the major areas for development, marshall the cultural resources of the local institutions to provide programs, and finance these programs from one or more sources of funds, both public and private. The outlines that follow are meant merely to indicate the scope of projects that are possible through cooperative endeavor.

THE PLANNING PROCESS

We are constantly reminded that more people live in urban areas than ever before. The growth, however, is in suburbia, not the core city. This rapid population expansion outside the corporate limits has left few arts organizations adequately prepared to serve an audience that, as a rule, is reluctant to journey downtown for a performance or exhibit. Evidence of suburban independence can be found in the growth of small suburban arts centers in storefronts or converted mansions producing a potpourri of arts classes, lectures, films, and recitals. The interrelation of exurbia, suburbia, and the core city, however, cannot be ignored. Any council undertaking com-

prehensive planning must include the metropolitan area as well as the core city in its surveys to assess available talents, physical facilities, and potential audiences and to determine needs in arts education and adult programming. The influx of public monies into the arts puts even more emphasis on planning. Over eighty Federal programs for the states in fields such as social welfare and urban renewal require the submission of a master plan before the state is eligible for a grant. This policy is likely to be extended into the arts fields in the future.

Before any programs may be undertaken, however, a thorough cultural survey of the community must be made to determine the areas where new programs are needed. In its simplest form, this study may be done by the council director himself working closely with local arts institutions and helped by a modest budget for printing and consultants. If local conditions require a study of more substance, a grant should be obtained from a local foundation, corporation, or individual. The survey procedures outlined in an earlier chapter are equally pertinent here.

ARTS IN THE SCHOOLS

With a few outstanding exceptions, the quality of arts education in our elementary and secondary schools is deplorable. Although music is required in many elementary schools, visual-art instruction is minimal and drama and dance virtually nonexistent. In high school, the pressure of college entrance requirements legislates against the arts by failing to grant full credit for most art and music courses. This forces the arts into extracurricular periods, if any are available, and to the bottom of the priority list when school budgets are prepared. Furthermore, few of the teachers who give instruction in the arts are sufficiently qualified to communicate to young people either a thorough knowledge of the art or even an enthusiasm for its basic values. Elementary-grade teachers are usually graduates of state teachers' colleges where arts instruction suffers the same neglect it does in high schools. And so the cycle of indifference perpetuates itself.

Local arts institutions are hardly more enterprising. During any given year the cultural fare they offer to school children is likely to be, at best, haphazard. If any presentations at all are made, a gallery tour one month, a symphony concert four months later, and a theater matinee once a year is the maximum to be expected. No correlation between these experiences is offered, and the classroom preparation for each depends almost entirely on the interests of the individual teacher, who often considers it an imposition.

Community councils can utilize their power as a united public voice for the arts to improve this situation. For example, the Metropolitan Arts Council of Indianapolis, Indiana, has formed a committee to revise the arts curriculum in Indianapolis public schools by work-

ing closely with school authorities. In Phoenix, Arizona, the arts council published and distributed a folder showing how poorly Phoenix compared with the national average in the number of music teachers employed in its schools and the total instruction-time and budget allotments for music.

Of even greater importance, however, are the opportunities offered by the Elementary and Secondary Education Act.[1] This act provides unprecedented means for the arts to become an integral part of the education process. Title III of the act makes possible for all school children supplementary education experiences in the arts that would not be available in the normal curriculum. Title I makes possible similar programs for so-called "disadvantaged" children in low-income areas. Community arts councils can and should take an active role in implementing the programs made possible by this act. Both the Roberson Center for the Arts and Sciences in Binghamton, New York, and the Arts and Education Council of Greater St Louis planned Title III programs for their local school systems. These comprehensive programs allow young people to hear and see concerts, plays, and exhibits presented by both local and imported professional talent.

Councils need not depend entirely on Federal grants to inaugurate sweeping reforms in arts education in the schools. Working closely with school authorities, they may evolve master plans to provide interrelated exhibits, performances, and lecture-demonstrations on a step-by-step basis from grade 1 through grade 12. Such a project could include programs for small groups of selected students as well as events involving a whole class or group of classes. Financing could come from a combination of funds from the Elementary and Secondary Education Act, local foundations, individuals, corporations, labor organizations, city and county governments, and the state arts council. The Community Arts Council of Vancouver, British Columbia, for instance, sponsored for several years a program of "Artists for Schools" through which painters, musicians, craftsmen, and actors presented lecture-demonstrations to thousands of schoolchildren. The council raised funds from private sources and administered the program itself.

At present there is little communication between universities and colleges and local arts institutions. Yet the growing involvement of institutions of higher learning in the arts makes it essential that a close liaison be established for the benefit of both sides. A community arts council is a natural candidate for the role of establishing such liaison. Leaders of the Fort Wayne (Indiana) Fine Arts Foundation, for example, are working with arts department chairmen of the University of Indiana and of Purdue University, both having branch campuses in Fort Wayne, to develop a plan whereby faculty members and professional artists in the community are used interchangeably

1/ See Appendix H: Federal Programs, for an outline of this legislation.

to serve both students and townspeople. Both the universities and the community will enjoy higher standards of programs than would be possible if each pursued a separate course. The foundation's new arts center, designed by Louis Kahn, will also serve the universities as well as the community.

Title I of the Higher Education Act[2] provides funds for universities and colleges to strengthen their "community service programs." Using a Title I grant, four colleges in Maine, working with the Portland Symphony orchestra, were able to sponsor regular appearances on their campuses of the Southwestern Maine String Quartet, organized specifically for this project.

A growing number of colleges and universities—notably Dartmouth College, the University of Wisconsin, and the State University of New York—have formed their own arts councils or arts committees to coordinate the various arts programs either on campus or throughout the state university systems. Cooperation and the exchange of programs and ideas between these university councils and community arts councils could lead to considerable advantages for both.

LOW-INCOME AREA PROGRAMS

Ten years ago, few arts organizations felt any obligation to serve people from low-income areas in the city. However, the cause of civil rights, the Peace Corps philosophy in domestic context, Title I of the Elementary and Secondary Education Act, and a nationwide concern to alleviate poverty have inevitably changed this attitude. A community council could organize a project, involving several art forms, that would present programs in low-income areas and provide opportunities for participation in the arts as well. Such a project might include multiple funding from the following sources: the city recreation and park department to provide instructors; Title I of the Elementary and Secondary Education Act to provide programs in the schools; and a local private foundation to provide the salary for a coordinator. Other Federal funds might be obtained through the Office of Economic Opportunity[3] or the Model Cities Program. The initial research for the project might be financed by a grant from the state arts council through its technical-assistance program. The natural coordinating agency for such an undertaking would be the community arts council. It must be kept in mind, however, that no council or other "outside" institution can effectively superimpose a program on a low-income area without the full involvement of that community, beginning with the planning stage.

City recreation and parks departments are usually of great assistance in implementing such projects. They are becoming in-

2/ See Appendix H: Federal Programs.

3/ See Appendix H: Federal Programs.

creasingly interested in arts programs, and in most cases they will welcome professional guidance. They are also able to provide contacts and facilities in low-income areas that are not ordinarily available to arts institutions.

ARTS CRITICISM

Very few arts organizations use the public media—newspapers, radio, and television—to their best advantage. Two aspects in particular of this area deserve far more attention than they have received: arts criticism and educational television.

Competent arts criticism in daily newspapers is almost nonexistent in this country. An increasing tendency toward monopoly ownership of the morning and evening newspapers often leaves a city with only one published critical opinion for every arts event. Also, the typical critic is called upon to review every music event, play, dance performance, and art exhibit and, at the same time, write the regular arts news and features. And all this with a probable background in court reporting!

As noted earlier, few newspaper publishers realize that attendance at arts events often exceeds attendance at sporting events in a given community. Hiring good arts critics would provide a service in the local newspaper that would not be available in competing radio or television stations. It is not facetious to suggest that this investment should be comparable to the paper's investment in sports columnists. As an incentive, arts councils could seek funds to pay for visits from a guest critic, whose reviews would be published in the local paper or papers side by side with those of the regular staff critic. The appearance of these guest columns could raise the level of arts criticism, provoke discussion among the paper's readers, and stimulate them to form their own opinions. Several communities might band together to share a visiting critic for a given period of time.

PUBLIC TELEVISION

The Carnegie Corporation report on public, or educational, television published early in 1967 dramatically emphasized the vital cultural role that this medium is destined to play in American life. The report recommended, in part, that all educational stations be connected for network programming and partially subsidized by a tax on the sale of television sets. It also suggested that all such stations should receive up to $3000 weekly to produce a one-hour program of local interest and that twenty of the more prominent stations might receive larger sums for network productions. This report, coupled with the Ford Foundation's long-standing involvement in the field and prospective congressional action, should produce some major developments by 1970. Already, Congress passed a bill in late 1967, but failed to act on the appropriations, authorizing the establishment of a nonprofit corporation to be incorporated in the District

of Columbia. This Public Television Corporation would help in the development of educational broadcasting, assist network broadcasting, provide financial support for local stations and, by that means, increase their freedom, and encourage the development of new stations.

The potential of both educational and commercial television as a medium for cultural programming has never been fully developed by arts institutions. Production costs have been high and technical problems difficult to surmount, leaving only the occasional "spectacular" to fill the cultural void. However, new sources of funds, combined with a new philosophy of public service, should make the arts a significant part of educational television programming. It remains to be seen if commercial stations will compete in this area or leave the cultural field entirely. Councils should work closely with educational television stations to provide material for programs and to coordinate the schedules of local arts institutions for a series of productions. They may also raise special funds to hire an arts consultant in television programming to aid the local educational station.

URBAN DESIGN

Modern technology has made it theoretically possible to recreate our cities as art forms in themselves. This cannot be done successfully, however, without the humanistic values and aesthetic insights of the artist. Arts councils may make a significant contribution to the urban planning process by bringing together in various combinations city planners, architects, painters, museum directors, urban designers, theater professionals, university professors, sculptors, public officials, musicians, and craftsmen to cope with the challenges inherent in urban life. Councils could also encourage the formation of private citizens' organizations or public arts commissions to assume specific responsibilities in this area.

The Community Arts Council of Vancouver, British Columbia, has without question made the most significant contributions in this field. Over the years, this council has campaigned vigorously for civic improvements and in many cases has been successful in its efforts. Acting as a united public voice, it dissuaded the city from turning a defunct golf course located within the city limits into a mediocre residential subdivision. It was also instrumental in persuading authorities to construct the Queen Elizabeth Theatre, one of the finest public auditoriums in Canada.

The council's Civic Arts Committee often initiates these excursions into public affairs. An example of the committee's method is worth noting. They obtained a copy of a film called *Magdalen Street—Norwich* that graphically portrayed the efforts of city planners and architects to rehabilitate a deteriorating street of small shops in an English town. The resultant face-lifting materially increased business in the street and restored much community pride. The Vancouver committee invited members of the city council to a cocktail party

and private showing of the film. Only one member of the council appeared, but he was so impressed by the film and beguiled by the hospitality that the next day he persuaded his fellow members in the council to see a repeat showing of the film. Authoritative observers in Vancouver credit this film with providing the inspiration for some of the major revisions in the building codes that were later enacted. The same committee commissioned the design for a better-looking trash receptacle in the downtown area and presented the design to city officials. It was promptly laid to one side, but at a later date the officials approved another design. Much to the delight of the citizens of Vancouver, the new receptacle was soon standing on every downtown street corner.

NEW ART FORMS

For a variety of reasons, several art forms have not yet enjoyed broad enough support in this country to permit sustained public performances in our cities. Most serious film presentations, for instance, still take place on the university campus, at meetings of small film societies, and in the art-film houses of a few major cities. Modern dance is the only indigenous art form, outside of jazz, to emerge as a unique American contribution to world culture. Yet our great modern dance companies such as those directed by Merce Cunningham, Martha Graham, and Paul Taylor, are still more widely acclaimed in Europe than in this country. Furthermore, many contemporary American artists like Robert Rauschenburg are experimenting with public presentations involving the simultaneous use of several art forms: film, theater, television, kinetic sculpture and music, dance and technology, total environments. Most of these experiments do not fit comfortably into areas traditionally served by existing arts institutions.

In cooperation with other local institutions, arts councils should provide initial sponsorship for presentations in these neglected or experimental fields. Public interest may be sufficiently stimulated to encourage local groups to sponsor further programs independently. The Community Arts Council of Vancouver, for instance, compiled a catalog of outstanding films for children, started a film rental library, and eventually presented special film showings for young people in neighborhood movie houses on Saturday mornings. The Fort Wayne (Indiana) Fine Arts Foundation sponsored a one-month residency for the First Chamber Dance Quartet. During this period, the group gave lecture-demonstrations, performances, and symposia for children and adults. Their presence over a considerable period of time provided innumerable opportunities for improving communications and understanding between the artist and his audience.

Conclusion

Potentially, arts councils can provide a new frame of reference for art and the city. They may help overcome a still flourishing anti-intellectual tradition in America that relegates the arts to an ornamental status or a "leisure time" activity. With few exceptions, culture is not regarded as a quality or insight found within people but as something tangible that one acquires at the concert hall or hangs on the walls at home.

In addition, our American passion for orderliness tends to compress the arts into a few major institutional packages—*the* symphony, *the* museum, *the* theater—leaving everything else to gather the dust of community neglect. Councils must ultimately be concerned with the confrontation of *art* and people, not art *institutions* and people. People in ghetto areas may need music but not symphony concerts, art but not exhibitions of Rembrandts.

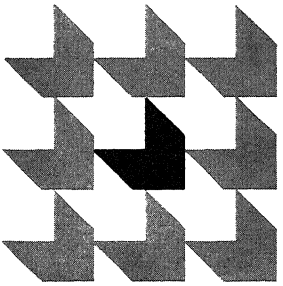
This is not meant to diminish the role of major arts institutions. They face enormous problems of finance, personnel, and public education that every council must assist in solving. At the same time, some of the most ardent cultural spokesmen tend to dismiss completely avocational participation in the arts as "amateur" or "therapeutic." The Balinese neatly undermine this position with this deceptively simple statement: "We have no art; we do everything as well as we can."

No council can ignore the arts of today and those who create it. We must live in the future to better understand the present. The artist's role is crucial to this insight. The artists of mixed media, along with the poets, painters, composers, choreographers, and playwrights, must be encouraged and their essential role in society made clearer to the public, even if their works remain largely misunderstood. Robert Brustein eloquently summarized this attitude in the thirtieth anniversary issue of *The New Republic*.

> The only way to improve the situation, I think, is to revise our attitudes radically toward the whole question of culture, and we must begin by developing some interest in the essence of art, and not just its external appearance. This means we must no longer pretend that every squeak heard on the avenue is the thunder of a major American talent, or that what the official critic praises and damns has anything to do with real success and failure, or that the size and eminence of an audience measure the value and importance of a work, or that theater architecture has very much relation to theater art, or that opulent surroundings are in any way conducive to serious creativity.
>
> We must stop constructing cultural complexes, and start building cultural complexity; we must stop responding to what is comfortable and safe, and start attending to what is radical

and audacious; we must stop exploring the artist's personality, and start probing his vision; and, above all, we must stop trying to assimilate our more dangerous artists, blunting their dissent with a bland and thoughtless acceptance that evades the issues of their work.

Appendices



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Two forms are included here. The short form is designed to furnish, via the mails, a brief profile of each cultural organization in the area. This would include both professional and avocational arts organizations, educational institutions, church groups, recreation departments, libraries, and other institutions sponsoring arts activities.

The long form is intended for a more intensive interview and would apply chiefly to major arts organizations in the community. This particular form was used by the Performing Arts Facility Committee appointed by Onondaga County officials to survey the performing arts in Syracuse and Onondaga County (N.Y.). The physical facilities of each organization surveyed are given obvious emphasis to satisfy the particular requirements of the survey committee, but most of these questions are applicable to all arts organizations, with obvious modifications required in the program section for visual arts institutions.

1. Short Form

(Name of council, commission, or committee conducting survey) is currently taking a cultural inventory of arts organizations in the metropolitan area of (place). As an organization contributing to the cultural life of our region, you are invited to establish your listing in this inventory. By filling out and returning the attached questionnaire immediately, you will greatly assist us in conducting our inventory. *Please return not later than* (date). Thank you.

A. Name of organization_____

Permanent mailing address_____

_____ Telephone_____ Reported by_____

_____ Title_____ Date_____

B. Year in which your organization was: Founded_____

Incorporated_____

C. Do you have a tax exemption ruling from the U.S. government? *Check boxes.*

Yes ☐ No ☐

D. Number of employees:

Full-time paid employees_____ Part-time paid employees_____

E. Type of organization:

School or college	☐	Chamber music group	☐
Library	☐	Art gallery	☐
Museum	☐	Theater	☐
Symphony	☐	Ballet or dance company	☐
Opera	☐	Cultural Center	☐
Chorus	☐	Other_____	☐

F. Type of activity *(check all that apply):*

Art	☐	Dance	☐
Music	☐	Crafts	☐
Drama	☐	Other	☐

G. Program activities in last complete year *(indicate total number):*

Orchestra concerts	_____	Opera performances	_____
Theater performances	_____	Recitals	_____
Dance performances	_____	Exhibitions	_____

H. Approximate total attendance in last complete year:

Adult	_____	Student	_____

I. What was your approximate total budgeted expenditure for the last fiscal year? $_____

J. Main sources of income *(check all that apply):*

Membership	☐	Corporate gifts	☐
Individual gifts	☐	Allocations	☐
Foundations	☐	Other	☐

Other information or suggestions *(use back side of sheet if necessary):*

Performing Arts Resources in Syracuse and Central New York 1966

A Questionnaire

Note: The questionnaire is designed to elicit factual information only. The solicitation of opinion will occur separately. Please complete all items that apply to your organization. If published documents exist that supply information relating to specific questions, simply append those documents in lieu of your answers, and so note.

Please respond conscientiously, accurately, and fully. Much is at stake. Your replies, when combined with others, will constitute a significant instrument in the developing and promoting of plans for a performing arts facility.

I. HISTORY

A. Official title of organization_____

B. Current president or director_____

C. Business address_____

Telephone number_____

D. Year organization founded_____By whom_____

E. Date and location of first performance_____

F. A legal corporation?_____When incorporated?_____

G. Original source of financial support_____

H. Any major interruptions of performance service?_____

I. Whom would you list as among the "prime movers" in the growth of your organization?_____

J. Has your organization received any major distinctions, honors, or prizes since it was founded? Specify._____

K. Approximately how many persons (as staff and performers) were involved in your organization when it was founded?_____

Approximately how many now?_____

L. How much was your first budget?_____

How much now ('66-'67)_____

M. Other comments or observations of particular historical interest:

_____

_____

Source: The Performing Arts Facility Committee, Syracuse, New York, "Feasibility Study," Item #4. September 1966.

II. PHILOSOPHY AND OBJECTIVES

A. What is the essential philosophy of your organization with regard to:

Artistic policy?_____

_____

Community involvement?_____

_____

B. What do you see as your immediate objectives?_____

_____

As your long-range objectives?_____

_____

III. ORGANIZATIONAL STRUCTURE

A. Who are the officers of your organization? (Give name and office.)

_____ _____

_____ _____

_____ _____

B. Are they elected?_____Appointed?_____Voluntary?_____

C. How long do officers serve?_____

D. Who are the *salaried* members of your organization (excluding clerks and secretaries)? Give name and title.

_____ _____

_____ _____

E. Do you have an advisory board or council?_____How large?_____

How are they appointed?_____

Indicate the specific purposes served by your board:_____

_____

Is the board subdivided into operational committees? Cite titles of these committees:_____

_____

F. Has your organization structure been altered in any significant fashion (size, function, representation, etc.) since 1960?

_____

G. Is the city or county government involved directly in your organizational

structure?_____If so, how?_____

_____

H. Are there any plans currently for significantly altering the structure in the next 5 to 10 years?_____

_____

I. Other comments or observations about organizational structure:

_____

_____

IV. REHEARSAL AND PERFORMANCE FACILITIES

A. Do you have any single rehearsal hall?_____Where?_____

B. If you are obliged to use many different rehearsal spaces, indicate a few of them, giving location:_____

_____

C. Do you have to pay rent for rehearsal spaces?_____If so, how much does it cost you each year?_____

D. Have these rental fees changed appreciably in the past five years?_____ What percentage of change?_____

E. What hall(s) do you use most frequently for public performance(s)? (Indicate in parentheses the number of years you have been using each and the seating capacity of each.)

_____( ) ( )

_____( ) ( )

_____( ) ( )

F. How much do you pay in rental fees for each performance night?_____ How much do you expect to pay in hall rental for public performance during the 1966-67 season?_____ What is the total amount you have paid out in hall rental for performance purposes in the past five years? (Sept. 1961–June 1966)?

_____

G. In general, what performance facilities have you found most satisfactory in the halls you have used?_____

_____

H. What performance facilities have you found least satisfactory or most lacking?_____

_____

I. Is there, anywhere in the country, a performance hall you consider to be virtually "perfect" for your purposes? Name it:

_____

V. PROGRAMS

A. Give total number of individual presentations you have planned for 1966-67._____

Please break these down into *type* of presentation and number of performances you plan for each. Supply title of artistic work or "Evening" if you prefer.

_____ _____

_____ _____

_____ _____

_____ _____

B. Total number of presentations (concerts, operas, plays, etc.) in

1961-62_____ 1962-63_____ 1963-64_____

1964-65_____ 1965-66_____

What percentage of increase, if any, does this represent over a 5-year period?_____%

Can you project your programming into 1970? How many yearly presentations will be made by then?_____By 1975?_____

C. Does your organization tour any of your presentations? If so, where did you go in 1965-66 and under whose sponsorship?

_____ _____

_____ _____

_____ _____

Do you charge for touring a presentation? _____How much?_____

What was your income from tours during 1965-66?_____

Average income from tours for the 5 years, 1961-66._____

D. Do you perform to audiences of children only?_____

Indicate the number of programs especially for children and the total yearly attendance for these programs during

1965-66_____ _____ 1964-65_____ _____

1963-64_____ _____ 1962-63_____ _____

1961-62_____ _____ 1960-61_____ _____

E. What was your *total attendance,* for *all* programs, during

1965-66_____ 1964-65_____ 1963-64_____

1962-63_____ 1961-62_____ 1960-61_____

What percentage of increase does this represent over a 5-year period?

_____%

Have you made any projective studies to develop anticipated audience attendance by 1970?_____Number_____

By 1975?_____By 1980?_____

F. In what specific areas do you now plan to expand program activity?

_____

_____

G. On an average, how many visible performers (musicians, singers, dancers, actors, etc.) were used in your presentations during 1965-66?

_____

How many non-visible presentation-related persons (direction, production, PR, etc.) were used during 1965-66?_____

How many non-presentation personnel (secretarial, janitorial, etc.) were used during 1965-66?_____

Total number of all involved persons_____

How does this figure compare, for example, with your 1961-62 season?

_____

H. Approximately what percentage of your visible performers are paid professionals?_____%

What percentage would you consider to be unpaid but professional (i.e., trained and experienced) performers?_____%

What percentage are strictly amateur (i.e., part-time performers who are otherwise housewives, businessmen, teachers, etc.)?_____%

I. Who does your publicity?_____

What percentage of your yearly budget is set aside for this?_____%

How much did this amount to in 1965-66?_____In 1961-62?_____

Approximately what percentage went to the press?_____%

To radio-TV?_____% Other media?_____%

How much do you spend each year in promotional literature (cards, flyers, brochures, etc.)? In printing costs?_____

In mailing?_____

What kind of increase does this represent, either in dollars or percentage, over your 1961-62 season?_____

J. Does your organization have any specific relationship with the N.Y.S. Council on the Arts?_____If so, what is the nature of the relationship?

_____

_____

K. With what national arts organizations are you affiliated?

_____

_____

In what specific ways, if any, have you benefited from these affiliations?

_____

L. Do you have any operational tie-in with Channel 24, WCNY-TV?_____

If so, how?_____

M. Do you conduct any programs that might be termed "educational" (i.e., with the primary intent of teaching?_____If so, describe them briefly and indicate how many years you have been operating these programs.

_____

_____

_____

If you have no such programs now, do you plan to introduce any in the next five years?_____What kind?_____

_____

N. Does your organization sponsor any competitions or offer any prizes or scholarships to young local performing artists?_____

For how many years have you been doing this?_____

What, or how much, did you award in 1965-66?_____How many recipients were involved?_____

How much have you spent over the past five years directly to stimulate and/or encourage local talent?_____

Do you have any plans to begin a program of competitions or awards? _____When will the programs begin?_____

VI. HEADQUARTERS FACILITIES

A. Do you now have a "headquarters" or central office of some kind? _____

If so, where?_____

How long have you occupied it?_____

Where were you before?_____

If you have a central office, who is the office manager?_____

_____

B. How much do you pay each year in rent for your office space?_____

What have been your total office rental costs since 1961?_____

C. If you have no central office, how is the official business of your organization handled, and who does it?_____

_____

D. Do you have a paid secretarial staff?_____How many?_____

What was your 1965-66 budget for this staff?_____

What percentage of increase does this figure represent since 1961-62? _____%

E. Do you anticipate an increase in this staff during the next five years? _____What will be the nature of this increase?_____

_____

VII. FUNDING OF YOUR ORGANIZATION

A. Rank in order of importance to your budget the sources of your operational funds and the percentage each source represents to your total budget.

_____Federal funds	_____%	_____Individual gifts	_____%
_____State funds	_____%	_____Advertising	_____%

____County funds ____%

____City funds ____%

____National foundations ____%

____Local foundations ____%

____Subscription income ____%

____Box office ____%

____Other (specify) ____%

B. Indicate your total proposed budget for 1966-67, or attach copy.____

C. Indicate your total actual budget for

1965-66.____ 1962-63.____

1964-65.____ 1961-62.____

1963-64.____

What percentage of increase, over a 5-year period, do these figures represent?____%

How much did you receive from the City in 1965-66?____

Total since 1961.____

How much did you receive from the County in 1965-66?____

Total since 1961.____

How much in gifts from local citizens or foundations?____

Total since 1961.____

How much from local business and industry in 1965-66?____

Total since 1961.____

How much in ticket sales in 1965-66?____

Total since 1961.____

D. Have you received any grants from a national foundation of any kind?

____If so, what foundation, when awarded, and how much?

____ ____ ____

____ ____ ____

What are the terms (briefly) of the grant(s):____

____

____

E. In what ways have useable funds from these grants been put to use?

____

____

____

F. Are you now an applicant for a foundation, state, or federal grant of any kind?_____Specify._____

_____

G. Other observations, relevant data, and comments on financial questions. *(Use back side of sheet if necessary.)*

Return to: Dr. Joseph Golden, Executive Director
Performing Arts Facility Committee
113 E. Onondaga Street
Syracuse, N.Y. 13202

Appendix B: Incorporation and Bylaws

1. IRS Tax Exemption

Procedures for Establishing Exemption

This booklet describes the rules and procedures pertaining to organizations which seek to establish their exemption from Federal income tax. This chapter explains the procedures you must follow to obtain an appropriate ruling or determination letter recognizing such exemption, as well as certain other information which applies generally to all exempt organizations. To establish the exemption granted by the Internal Revenue Code, you must be organized for one or more of the purposes for which exemption is specifically granted by the Internal Revenue Code. See the Table of Contents to determine whether your organization is described therein and read the chapter in this booklet which applies to your type of organization for the specific information which must be submitted when your organization applies for exemption.

Your organization is not automatically exempt from Federal income tax just because it operates on a nonprofit basis, does not conduct a trade or business, distribute earnings to members, or because it appears to fit the description set forth in one of the chapters in this booklet.

An income tax return must be filed and income tax paid thereon until you have been informed by a ruling or determination letter that you have established an exempt status for Federal income tax purposes.

Certain organizations which may obtain exemption are not discussed in this booklet. They are mutual insurance companies, farmers' cooperatives, corporations organized to finance crop operations, religious and apostolic orders, and corporations organized under Acts of Congress. If you think your organization is one of these categories, see your District Director for further information.

A ruling or determination letter will be issued in advance of operations if your organization can describe its proposed operations in sufficient detail to permit a conclusion that it will clearly meet the particular requirements of the section of law under which exemption is claimed.

A mere restatement of an organization's purposes or a statement that it will operate in furtherance of such purposes will not satisfy the requirements for an advance ruling. The description of proposed operations must set forth the activities in which the organization expects to engage, its expected sources of funds, and the nature of its principal contemplated expenditures.

If activities encompass more than merely turning over funds to other exempt organizations, the description should disclose the standards, criteria, procedures, or other means adopted or planned by the organization for carrying out the particular activity.

With reference to expected sources of funds, it should be shown

Source: U.S. Treasury Department. Internal Revenue Service. Document No. 5551 (12-65), pp. 3-8, 10.

whether support will be from public or private sources; also, the nature of the support should be explained, that is, whether contributions, gifts, grants, or other form. If income from fund raising events, ticket sales, rentals, or other business or investment sources is anticipated, the nature of the venture or revenue-producing enterprise should be explained.

The nature of principal contemplated expenses should be shown. In case of expenditures directly in furtherance of exempt purposes, as distinguished from administrative and general operating expenses, explanation should be furnished as to the selection criteria to be followed with respect to recipients.

In cases where an organization does not supply information of the nature discussed above, or fails to furnish a sufficiently detailed description of its proposed activities to permit a conclusion that it will clearly be exempt, a record of actual operations will be required before a ruling or determination letter is issued.

Effective date of exemption. Exemption is effective as of the date of formation of an organization if during the period prior to the date of the ruling or determination letter its purposes and activities were those required by the statute. Upon establishing exemption the organization may file a claim for a refund of income taxes paid for the period for which its exempt status is established. If an organization is required to alter its activities or substantially amend its charter in order to qualify, the exemption will be effective only subsequent to the time these changes are made.

Application for tax exempt status must be filed in duplicate with the District Director for the district in which the organization's principal office or place of business is located, where it would otherwise be required to file its income tax return. If the application is submitted to the wrong office it will be forwarded to the correct District Director and the applicant will be notified accordingly.

Requests other than the application for exemption (involving feeder organizations, prohibited transactions, improper accumulation of income and taxation of unrelated business income) should be forwarded to the Commissioner of Internal Revenue, Washington, D.C. 20224.

Forms of application for exemption. Most organizations seeking exemption must file application on forms specifically prescribed by the Internal Revenue Service. The application forms employed by the Internal Revenue Service for this purpose are Forms 1023, 1024, 1025, 1026, and 1027. Some organizations are not required to submit specific application forms. The application required to be submitted by your organization for exemption from Federal income tax is specified in the chapter in this booklet dealing with your organization.

The application must be signed by the president, vice-president or other officer duly authorized to act. If the application is filed on behalf of a trust, it must be signed by the trustee duly authorized to act.

The purposes and proposed activities of your organization should be described in articles of organization or other statements accompanying the application form. You should study the chapter in this booklet which applies to your organization to determine the information to be provided. That chapter will inform you of the purposes and the proposed activities which

you must set forth in the material to be forwarded upon application.

Additional material required from all organizations. If your organization issues capital stock, you should provide the following information: (1) class or classes of such stock; (2) number and par value of shares; (3) consideration for which issued; (4) by whom held (if by less than 10, names of individuals and number of shares held by each); (5) whether your certificate of organization authorizes dividends on any class of stock; and (6) whether any dividends have been paid. You should submit a copy of your organization's stock certificate.

You should submit any additional information necessary to clarify the nature of your organization. Some examples of such additional material are representative copies of advertising placed, and copies of publications distributed such as representative copies of magazine published, and copies of written material used for the purpose of expressing views on proposed legislation. Copies of leases, contracts or agreements entered into by your organization should be submitted.

Each application for exemption must be accompanied by copies, *in duplicate,* of your organization's articles of incorporation, trust instrument or other document setting forth its authorized powers and purposes, as well as copies of bylaws or other similar code of regulations. You must also attach, in duplicate, a classified statement of receipts and expenditures for each annual accounting period of operation and a complete statement of assets and liabilities as of the end of each annual accounting period of operation. Neither bank statements nor ledger sheets will be acceptable for this purpose since they are not classified. Profit and loss or other similar operating statements are not acceptable since they do not show all receipts and expenditures. You must also furnish, in duplicate, a statement of proposed activities if the application form requires it. Every attachment should show the name and address of your organization, the date, an identifiable heading and that it is an attachment to the application form.

If your organization's name has been officially changed by amendment to your creating document, two copies of such amendment should be attached to this application.

Funds in Foreign Countries. If any of your funds are (or will be) expended in foreign countries, attach a statement setting forth the following:

(1) the manner in which and by whom recipients are or will be selected;

(2) names of recipient organizations and/or purposes for which the funds are or will be expended;

(3) extent to which you control or will control expenditure of funds donated by you to foreign organizations and whether there is or will be any required reporting of such expenditures to you; and

(4) whether contributions are or will be solicited by you and earmarked for specific foreign distributees.

For prompt action on your application for exemption you should be certain that all the statements, instruments and other material described above have been submitted in every particular with your organization's application form. Be sure that every statement required by the application form is attached. Unless all the required documents have been provided with your application you may have to resubmit your application or you may otherwise encounter a delay in establishing your organization's exemption.

Requests for withholding of information. Any information which is submitted in the application or in support of it which relates to any trade secret, patent, process, style of work, or apparatus, may upon request be withheld from public inspection if the Commissioner determines that the disclosure of such information would adversely affect the organization. Your request must (1) clearly identify the material to be withheld (the document, page, paragraph, and line), (2) include the reasons for your organization's position that the information is of the type which may be withheld from public inspection, and (3) be filed with the documents in which the material to be withheld is contained.

Power of attorney. If your organization expects to be represented in person or by correspondence by an agent or an attorney, a power of attorney specifically authorizing the agent or attorney to represent your organization must be filed in duplicate.

An application may be withdrawn at any time prior to the issuance of a ruling or determination letter. However, the withdrawal will not prevent the information contained in the application from being used by the District Director in any subsequent audit or examination of your organization's returns. The information forwarded in an application for exemption will not be returned to your organization.

Oral requests for exemption will not be considered by the Internal Revenue Service.

Group ruling. If your organization is one chapter or unit in a large organization controlled by a central organization (as, for example, a church, the Boy Scouts, or a fraternal organization), you should check with the central organization to see if it has been issued a group ruling granting exemption. If the central organization has been issued a group ruling which covers your organization you will not be required to file a separate application for exemption.

Separate fund—contributions to which are deductible. An organization which is exempt from Federal income tax other than as an organization described in section 501(c)(3) of the Internal Revenue Code (see Chapter 2) may, if it desires, establish a fund, separate and apart from its other funds, exclusively for religious, charitable, scientific, literary, or educational purposes or for the prevention of cruelty to children or animals.

If the fund is organized and operated exclusively for such purposes, it may qualify for exemption as an organization described in section 501 (c)(3) of the Internal Revenue Code, and contributions made to it will be deductible as provided by section 170 of the Internal Revenue Code. A fund of this character must be organized in such a manner as to prohibit the use of its funds upon dissolution, or otherwise, for the general purposes of the organization creating it.

Information returns. Most organizations which have been granted exemptions must file annual information returns. Exempt status may be revoked for failure to fulfill the requirements of filing an annual information return. The return form to be submitted by your organization is specified in the chapter relating to your organization in this booklet.

2. Community Arts Council Bylaws

(These sample bylaws serve only as a guide and must be adapted to local requirements. It is essential to have any incorporation papers and bylaws reviewed by an informed lawyer to insure that Federal and state regulations for nonprofit, tax-exempt organizations are fully met.)

ARTICLE I: NAME

The legal name of this corporation shall be known as the_____ _____. The corporation shall also be known as _____ for purposes of its public solicitation campaign.*

ARTICLE II: PURPOSE

To sponsor and encourage cultural and educational activities in _____and its surrounding areas. The Council may sponsor cooperative planning, research, fund raising, and public-education programs, administer property, and undertake such other services and programs as are deemed necessary to encourage participation and appreciation of the arts by all citizens in the area.

ARTICLE III: MEMBERSHIP

Section 1—Qualifications

Any organization** interested in or associated with artistic activities in _____and its surrounding areas shall be eligible for membership. Applications for membership must be approved by the Council Board of Directors.

Section 2—Voting

Every organization accepted for membership by the Council Board of Directors shall appoint one delegate who shall cast one vote for his organization at meetings of the membership.

Section 3—Annual Meeting

An annual meeting of the members shall be held in the second quarter of each year to elect the Board of Directors and transact such other business as may be necessary.

Section 4—Reimbursement

Any organization member which does not have a tax-exempt status shall be required to reimburse the Council for any service rendered especially for it.

Section 5—Resignation

Any member may formally resign from the Council providing written notice of such intention is given to the Board of Directors at least sixty days prior to the date of resignation.

Section 6—Reclassification and Expulsion

Any member which shall fail to meet the membership requirements of these bylaws may be reclassified or expelled on such terms as the

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Some of this material was taken from the bylaws of the Greater St. Louis Arts and Education Council.

* This sentence is added if the Council intends to raise funds under a different name.

** In small towns with few arts institutions, individuals may also become members at the discretion of the Board of Directors.

Council Board of Directors may specify.

The Board of Directors, by a two-thirds vote, may suspend or expel any member upon evidence of material violation of the bylaws, public laws, or any regulations or practices of the Council. The member in question shall be entitled to be heard by the Board of Directors before such action is taken.

Optional Section—United Fund Requirements (for united fund-raising councils)

An organization member of the Council which has been granted a tax-exempt status under the Federal Internal Revenue Code may become eligible to receive funds from the Council's annual united campaign by submitting a written application to the Council Board of Directors. The Council Board shall have the sole authority to determine if the application shall be accepted.

If accepted, the organization shall agree to:

a. Maintain a responsible management with a governing body or Board of Directors, which shall meet at least twice a year, and file currently with the Council the names of its governing personnel, its major announcements, and programs.
b. Endeavor at all times to improve the quality of its programs and the efficiency of its operations; cooperate with other member organizations of the Council in preventing duplication of effort and meeting the cultural needs of the community.
c. Cooperate fully with the Council in the annual united campaign.
d. Keep regular books of accounts open to the Council or its appointees and have an annual audit of these records prepared by a certified public accountant.
e. Furnish to the Council Budget Committee minutes, documents, budgets, financial data, and other information in such form as the Committee may request.
f. Undertake no public or private solicitation of funds or memberships without the consent of the Council Budget Committee.
g. Conform its operations and expenditures to its budget as approved by the Council Budget Committee. Any proposed major expenditure not included in its approved budget shall first be submitted to and approved by the Council Budget Committee.

ARTICLE IV: BOARD OF DIRECTORS

Section 1—Number and Selection

The Board of Directors shall consist of not less than ten or more than twenty-five persons elected by the membership at the annual meeting. Every effort shall be made to ensure that all major organizations sponsoring art programs in the city of_____are represented on the Board of Directors.

Optional Clause (for united fund-raising councils)

The Council Board of Directors shall include representation from the boards of organizations receiving funds from the annual united campaign conducted by the Council. These representatives shall be selected by the Council Nominating Committee and included in the slate presented to the Council membership for election at the annual meeting.

Section 2—Terms of Office

The Directors shall serve eventually for a term of three years but in

such manner that approximately one third of the full number shall be elected each year.

No person shall serve on the board for more than nine consecutive years.

Any vacancies shall be filled by the Board of Directors for the unexpired term.

Section 3—Powers

The Council Board of Directors shall have all the usual powers of directors of a business corporation and the immediate government and direction of the affairs of the corporation. They shall make all rules and regulations which they deem necessary or proper for the government of the corporation and for the due and orderly conduct of its affairs and the management of its property not inconsistent with the Charter and Bylaws of the corporation.

Section 4—Meetings and Voting

The Board shall have regular meetings during the year as it shall from time to time determine. The Board shall meet immediately following the annual meeting of the membership to elect officers for the coming year. In addition, the Board may have special meetings at any time upon the call of the President or any five Directors.

A quorum for the transaction of business at Board meetings shall consist of nine members.

At all meetings of the Board, business shall be transacted by a majority vote of all Directors present and any action taken shall be deemed the action of the full Board.

ARTICLE V: OFFICERS

Section 1—Number

The officers shall be a President, up to three Vice Presidents, a Secretary, and a Treasurer. These officers shall assume their duties at the annual meeting. They shall be elected by the Council Board of Directors for a term of one year and until their successors are duly elected and qualified. Upon election, all officers automatically become Directors of the corporation. Any vacancy in office during a term shall be filled by the Board as soon as possible, preferably at the next regular meeting. No officer shall serve more than five consecutive terms.

Section 2—Duties

The duties of the officers shall be such as usually pertain to their respective offices or as are respectively prescribed and assigned to them by the Council Board of Directors.

Section 3—Other Officers

The Board of Directors shall have the power to appoint such subordinate officers, employees, or agents as may be necessary in their judgment for the conduct of the business of the corporation and to designate their titles and compensation, if any. To this end, the Council Board of Directors may engage an administrator who shall formulate and carry out business policies submitted by him and approved by the Board and, subject to the Board's approval, enter into all contracts required for the conduct of the business of the corporation.

Section 4—Responsibilities

The officers and members of the Board of Directors of the Council shall use their best efforts to carry out in good faith the purposes and exer-

cise the powers expressed in the Charter of the Council in such manner as to further the aims of the arts for the benefit of all citizens in_____ _____and its metropolitan area.

ARTICLE VI: COMMITTEES

Section 1—Executive Committee

An Executive Committee of five or more members shall be appointed by the President from the officers and Directors of the Council to hold office until their successors are duly elected. The President shall serve as chairman of the Executive Committee.

The Executive Committee shall have and exercise in the intervals between meetings of the Council Board of Directors all the powers of the Board which may lawfully be delegated in the management of the business and affairs of the corporation or such lesser powers as may be specified from time to time by vote of the Directors.

Four members of the Executive Committee shall constitute a quorum. It shall meet at the call of its chairman. All actions of the Executive Committee shall be subject to review by the Board of Directors.

Section 2—Nominating Committee

Following the annual meeting, the President of the Council shall appoint a Nominating Committee with the approval of the Board of Directors, to serve for a term of one year. The Nominating Committee shall entertain suggestions for officers and directors of the Council for the following year and propose candidates to be voted upon by the membership at the next annual meeting. The Nominating Committee shall also recommend to the Board candidates to fill any vacancies that might occur in the Council during the year.

Optional Section—Budget Committee (for united fund-raising councils)

The President shall appoint a Budget Committee, with the approval of the Board of Directors, of at least five members to serve for terms not to exceed six consecutive years.

The Budget Committee shall be responsible to the Board of Directors for reviewing the proposed budgets of agencies participating in the annual united fund campaign and for recommending approval or changes in such budgets. The Budget Committee shall also review requests for supplementary fund solicitations by organizations participating in the annual campaign.

Section 3—Other Committees

The President may appoint, with the approval of the Board, such other standing or special Committees as may be required from time to time to assist the Board.

ARTICLE VII: REPORTS

Section 1—Fiscal Year

The fiscal year shall begin on the first of July and end on the thirtieth of June.

Section 2—Audit

The accounts of the Treasurer shall be audited at the end of each fiscal year by a certified public accountant appointed by the Directors and at such other times as are deemed by the Directors to be expedient.

Section 3—Financial Reports

A financial report, based on the aforementioned audit, shall be made

to the Council Board of Directors by the Treasurer at least once annually and transmitted by the Secretary to the members of the Board. Additional financial reports shall be made available to the members of the Board in such form and at such times as may be requested.

Section 4—Annual Report

The President or administrator shall present an annual report to the Council Board of Directors and to the members, reviewing the year ended and making such forecast for the year approaching as may be reasonable.

ARTICLE VIII: RESTRICTED FUNDS

Section 1—Trust Indenture

In the event funds are received for restricted purposes with the requirement that principal shall remain intact, the Board shall provide for the designation of an outside corporate trustee to receive the funds and shall authorize the proper officers of the corporation to execute a Trust Indenture governing the use of these funds in such forms as may be approved by the Council Board of Directors.

Section 2—Gifts

The Trust Indenture in such forms as may be approved by the Council Board of Directors with appropriate changes in the rights and duties of the Settlor is recommended to persons contemplating making gifts to the corporation for restricted purposes within the purposes expressed in the Charter.

ARTICLE IX: AMENDMENT

Section 1—Procedure

These bylaws and the Articles of Incorporation may be amended by two-thirds vote at any meeting of the Board of Directors, but no amendment shall be in order at any meeting unless not less than thirty days' previous notice of the nature of the proposed amendment shall have been given by mail to all Directors.

Appendix C: Clerical Services

Efficiency of office operation is just as important to arts institutions as it is to business firms. Semi-automated equipment can reduce the time spent on many office chores and can greatly improve the direct mail programs by which most arts organizations reach their potential audiences. Although the inital investment in equipment and clerical staff may be higher than previous expenditures in this area, the eventual savings in overhead costs will allow more funds to be used for program purposes.

Many centralized clerical services offered by arts councils may be applicable only in smaller cities or where an arts center makes it practical to have a central office for several groups.

The following outline, prepared by William C. Herring, former executive director of The Arts Council of Winston-Salem, illustrates some of the possibilities.

DEFINITION OF CLERICAL SERVICES

Arts councils use the phrase "clerical services" to describe the many addressing, printing, and mailing functions that the central staff of a council can perform for the member agencies. Centralized accounting services are also sometimes included.

Actually with a little imagination, training, and the right equipment, there is virtually no limit to the breadth of services possible. In the case of the Winston-Salem Arts Council, clerical services range from typing and filing to the complete production of multi-colored brochures and the mailing of more than a quarter million items a year.

Broadly speaking, these clerical services divide logically into three classifications: (1) mailing services, (2) printing services, and (3) accounting services. ("Printing services" means anything from a single carbon of a letter to the production of elaborate brochures and booklets.)

Mailing Services

The needs here are easily defined: an arts council can maintain a central file of all active participants in its member organizations. To avoid unnecessary duplication a system should be used that will allow one plate, card, or stencil to carry information about various categories of membership. The file should be capable of reproducing names and addresses. The information contained in it should be recoverable both visually and mechanically. The list should be in a constant state of revision, new names being added as the result of membership campaigns, and old names and addresses being revised on information furnished by subscribers and the post office. For larger cities, it may be necessary to maintain a separate file for each organization. Running through a list of 10,000 plates to mail 400 notices can become an unwieldy process.

By taking out *one* third-class mailing permit for all its organizations, an arts council can eliminate the expense and bother of having each group take out its own permit every year. The council deposits enough money to cover anticipated mailings for a two- or three-month period and bills the groups accordingly as they utilize this service.

Printing Services

Here is a representative listing of materials produced in the Winston-Salem Arts Council's print shop in the past year:

Calendar of cultural activities in the community
Ticket and membership brochures
Letterheads, envelopes, statements
Reprints of newspaper and magazine articles
Tickets
Programs
Small posters
Newletters
Meeting notices
Membership rosters
Pre-play and pre-concert announcements
Constitutions, bylaws, directories, and annual reports
Rehearsal notices and schedules
Music and play copying (uncopyrighted works!)
Automatically-typed letters

These jobs were produced by a variety of techniques: offset, duplicator, addressograph, spirit duplicator, mimeograph, robot typewriter, photocopy, and xerography.

Accounting Services

There are demonstrable economies when a centralized accounting service can be worked out by member organizations. The use of one auditor and standard terminology can often save money. Frequently, for the smaller councils, municipal governments or corporations or other nonprofit groups will be able to supply this service.

EQUIPMENT NEEDS

A fledgling council must decide what standards of quality it will want in its printed work and base its equipment needs accordingly. If office needs can be met with a hand-me-down manual typewriter and a leaky mimeograph, then it must adjust its standards to the work they can produce. However, if the council is based on a concept of service, it must be equipped at the outset with a minimum of equipment that can *provide* that service. Far better to have a good typewriter than a good adding machine for your first years. Any adding machine can add, but a poor typewriter cannot manufacture good copy. Extra expense at the beginning will bring dividends for years, and the community as a whole will judge the council by the appearance of its letters, calendars, and other printed work.

By all means, however, consider the purchase of good used equipment. Because of depreciation allowances superior office equipment frequently appears on the used machine market at an age that will still produce years of service for a nonprofit office. In general, factory-reconditioned equipment will cost 30 to 50 percent less than the original purchase price.

Printing and Reproduction Equipment

Initial equipment should include:

1. *An electric typewriter, preferably with a carbon-ribbon attachment.*
2. *An electric mimeograph and/or spirit duplicator.*

As the council office develops, it may be feasible to purchase a multilith printing press. An offset duplicator could be obtained with automatic feed and a maximum image area not less than 9" × 13". This type of duplicator, while initially more complicated to operate than the more common mimeograph or spirit duplicator, offers many advantages. It will print from either paper masters or metal plates. This versatility means that a wide range of art work, photographs, special paste-ups, etcetera, can be reproduced in the smallest office. The paper mats are easy to prepare, read, and erase (especially with an electric typewriter) and have long lives if handled with care. The quality of the work is high. A good offset printer will accommodate many sizes and grades of paper, and a wide selection of ink colors is available.

Addressing Systems

The selection of an addressing system is a major commitment, for it is unlikely that a council could afford or would want to do the work of a major systems change-over. There are ten points to consider in selecting addressing equipment:*

* Largely taken from an article by Milton Gershman, "Addressing Systems," *Advertising and Sales Promotion,* 1961.

1. *Addressing speed.*
2. *The size of your list and how fast you expect it to grow.*
3. *How often you use it.*
4. *The quality of impression you need.*
5. *What your equipment will cost initially and how much it will cost to convert to more sophisticated equipment at a later date.*
6. *The cost of the address plates and what it costs to correct one.*
7. *How much floor space it needs.*
8. *The degree of selectivity you need or conceivably will need.*
9. *How frequently you change or delete names.*
10. *How easy it is to maintain the list properly.*

There are many addressing systems available. Each has advantages which should be carefully evaluated before a commitment is made.

Folding Machine, Envelope Sealer, Postage Meter

An automatic folding machine can be purchased for a comparatively small investment, but it will save large amounts of volunteer time. Depending on the total volume of mail produced by each organization and the proximity of the various offices, a postage meter and envelope sealer with automatic feed may also be desirable.

RECORDS AND CHARGES

Even if the council does not charge for services to its member organizations, an exact record of time and cost involved in performing these services should be maintained as a matter of good management. A knowledge of what items cost and a record of what was used in each job should be maintained. This information will be invaluable for later evaluation of council operations.

If charges are to be made for these services, the council should carefully evaluate some of the following factors for possible inclusion in these charges:

1. *Direct out-of-pocket expenses, such as paper, stencils, postage, and other supplies.*

2. *Labor: clerical and secretarial time used in actual production.*
3. *Time spent in consultation on projects.*
4. *Equipment depreciation and reserves.*

A careful assessment of these costs can result in a schedule of charges that will enable the council to recover its expenses at the same time it provides substantial savings over commercial rates. Member organizations will actually pay for the services they receive but will benefit from the reduced costs and improved "at-home" services.

Consideration can also be given to income derived from making the mailing list available to outside groups. This is an area that should be approached with caution.

Useful Reference Material

City Directory
Zip Code Directory
Dictionary
City and County Map
Almanac

Appendix D: Arts Festivals

1. Festival Addresses in the United States and Canada

Alabama
Festival of the Arts
The Arts Council, Inc.
Erik Fris, Executive Director
311 Columbia Avenue West
Huntsville, Alabama 35801

Festival of the Arts
Allied Arts Council of Metropolitan Mobile, Inc.
Chandler House
350 Church Street
Mobile, Alabama 36602

Arizona
Festival of the Arts
Phoenix Arts Council
Martha Pegue, Executive Secretary
3500 North Central Avenue, Suite 238
Phoenix, Arizona 85103

California
Cabrillo Music Festival
6500 Soquel Drive
Aptos, California 95003

Carmel Bach Festival
Mrs. Alastair MacKay, Executive Secretary
Box 503
Carmel, California 93921

Connecticut
Lively Arts of Hartford
Coordinating Council for the Arts of Greater Hartford
Mrs. Monroe Gordon, President
15 Lewis Street
Hartford, Connecticut 06103

Florida
Jacksonville Arts Festival
Jacksonville Council of the Arts
Richard J. Veenstra, President
Independent Life Building
P.O. Box 629
Jacksonville, Florida 32202

The Bach Festival
Bach Festival Society
c/o John Tiedtke
Rollins College
Winter Park, Florida 32789

Illinois
Ravinia Festival
The Ravinia Festival Association
Marshall W. Turkin, General Manager
22 West Monroe Street
Chicago, Illinois 60603

Fine Arts Festival
Quincy Society of Fine Arts
Mrs. Caroline Eldin, Coordinator
1615 Jersey Street
Quincy, Illinois 62301

Indiana
Fort Wayne Fine Arts Festival
Fort Wayne Fine Arts Foundation
Edward F. Menerth, Jr., Executive Director
232½ West Wayne Street
Fort Wayne, Indiana 46802

Kansas
Topeka Arts Festival
The Arts Council of Topeka
Mrs. Charles Bangert, Secretary
1700 Jewell Avenue
Topeka, Kansas 66604

Fine Arts Festival
Wichita Fine Arts Council
c/o Public Information Officer, City of Wichita
City Building
204 South Main Street
Wichita, Kansas 67202

Massachusetts
Winterfest
The Cultural Foundation of Boston
Francis W. Sidlauskas, Executive Director
18 Cornhill Street
Boston, Massachusetts 02108

Jacob's Pillow Dance Festival
Lee, Massachusetts

Tanglewood Berkshire Festival
Symphony Hall
Boston, Massachusetts 02115
or, after June 19:
Festival Ticket Office
Tanglewood
Lenox, Massachusetts 01240

Michigan
Fair Lane Festival
Gail W. Rector, Executive Director
University Musical Society
Burton Tower
Ann Arbor, Michigan 48104

Meadow Brook Music Festival
Oakland University
Rochester, Michigan 48063

Mississippi
Mississippi Arts Festival
Jackson Civic Arts Council, Inc.
Shelby Rogers, President
P.O. Box 4713
Jackson, Mississippi 39205

Missouri
Arts Fair
Chillicothe Community Arts Council
Robert A. Smith
1908 Polk Street
Chillicothe, Missouri 64601

New Hampshire
Dartmouth Congregation of the Arts
The Hopkins Center
Hanover, New Hampshire 03755

Spring Festival
Nashua Arts and Science Center
41 East Pearl Street
Nashua, New Hampshire 03060

New Jersey
Festival of the Arts
Federated Arts Council of Fair Lawn
c/o Monte Weed, Superintendent of Recreation
Municipal Building
Fair Lawn, New Jersey 07410

New York
Holiday Arts Festival
Roberson Center for the Arts and Sciences
Keith Martin, Director
30 Front Street
Binghamton, New York 13905

Lake George Opera Festival
Box 471
Glens Falls, New York 12801

Lincoln Center Festival
Lincoln Center for the Performing Arts
Jack deSimone, Vice President for Public Relations
1960 Broadway
New York, New York 10023

Saratoga Performing Arts Center
Richard P. Leach, Executive Director
Saratoga Springs, New York 12866

North Carolina
The Brevard Music Festival
Brevard Music Center
Box 592
Brevard, North Carolina 28712

Ohio
Festival of the Arts
Arts Council of Columbus
Charles W. Dodrill, President
79 East State Street
Columbus, Ohio 43215

Oklahoma
Arts Festival
Arts Council of Tulsa, Inc.
David Hudson, Executive Director
P.O. Box 3805
Tulsa, Oklahoma 74152

Pennsylvania
Flaming Foliage Festival
Johnstown Area Arts Council
c/o Robert P. Fuhrmann, President
110 Pocahontas Drive
Johnstown, Pennsylvania 15905

Lackawanna Arts Festival
Lackawanna Arts Council
Joseph Young, President
Chamber of Commerce Building
Scranton, Pennsylvania 18503

Arts Festival
The Greater Williamsport Community Arts Council
Hugh MacMullan, President
820 Second Avenue
Williamsport, Pennsylvania 17701

Vermont
Marlboro Music Festival
Box F
Marlboro, Vermont

Virginia
Norfolk Arts Festival
Tidewater Arts Council, Inc.
Mrs. Marcia Lindemann, Director of Public Relations
610 West 25th Street
Norfolk, Virginia 23517

Washington
Allied Arts Festival
Allied Arts of Tacoma, Inc.
7th at Pacific
Tacoma, Washington 98402

Puerto Rico
Inter-American Festival of the Arts
Institute of Puerto Rican Culture
Apartado 4184
San Juan, Puerto Rico 00900

CANADA

Ontario
Shaw Festival
Court House Theatre
Niagara-on-the-Lake
Ontario, Canada

The Stratford Shakespearean Festival
Jean Gascon, Executive Artistic Director
Stratford
Ontario, Canada

Saskatchewan
Festival of the Arts
Saskatchewan Arts Board
Saskatchewan House
Regina
Saskatchewan, Canada

2. Festival Bibliography

Arkansas State Festival of Arts, Little Rock, Arkansas.

Programs available for the third (1960, 24 pp.), fifth (1962, 36 pp.), and sixth (1963, 40 pp.) annual festivals. Examples of activities sponsored by arts councils.

Hering, Doris. "Holiday in 'Athens.'" *Dance Magazine.* vol. 37, July 1963. pp. 50-53.

Reviews the First Southwestern Regional Ballet Festival, April 18-20, 1963, in Austin, Texas. Describes how this group set up its financial structure seven years ago by forming a foundation.

Todd, Arthur. "New York Has a Summer Dance Festival." *Dance Observer.* vol. 30. August-September 1963. pp. 104-105.

Article about a series of pop concerts in the summer of 1963, which included dance and were presented by the New York Philharmonic at Lincoln Center's Philharmonic Hall; about the programs of dance presented by the 1963 Rebekah Harkness Foundation Dance Festival; about dance programs at Lewisohn Stadium; and about dance events in Philharmonic Hall's August "Fanfare" series. The New York City Ballet also commenced its thirty-fourth New York season on August 27.

"Well Laid Plans, Many Helpers Needed for Festival Publicity." *Arts Management.* July 1962. p. 2.

Tri-City's Northeast Regional Ballet Festival's successful publicity coverage and local help it received.

Wisconsin Arts Foundation and Council, Milwaukee, *Plan an Adventure in the Arts.* 1965. 16 pp. $1.

A guide book to your own community arts festival. Contains case studies of arts festival success stories.

Appendix E: Arts Center Bibliography

Booklets and Monographs

Architectural Requirements for the Performing Arts in Canada. Ottawa: Queens Printer. 1964. (Report of a seminar sponsored by The Centennial Commission, Ottawa, June 1964)

The Arts Council of Great Britain. *Housing the Arts in Great Britain; Part I: London, Scotland, Wales.* London: The Council. 1959.

The College and University Fine Arts Center, report from a workshop sponsored by Perkins, Will, Architects and *College and University Business Magazine.* Chicago. 1960.

Contemporary Theatre Architecture, An Illustrated Survey by Maxwell Silverman and *A Checklist of Publications 1946-64* by Ned A. Bowman. New York: The New York Public Library, Astor, Lenox and Tilden Foundations. 1965.

"Developing Cultural Centers" in *The Arts: A Central Element of a Good Society.* New York: ACA. 1966. p. 71. $2.00 (for entire publication)

A Divisible Auditorium/Boulder City, Nevada. New York: Educational Facilities Laboratories, Case Studies 4. (Also available: *Divisible Auditoriums,* Case Studies 11)

"The Heart of an Arts Center," address by William Schuman. *The Arts: Planning for Change.* New York: ACA. 1966. p. 9. $2.00 (for entire publication)

The Ideal Theatre: Eight Concepts, 2nd ed. New York: The American Federation of Arts. 1964.

Means, Ernst E. *Planning a Municipal Auditorium* (Studies in Government No. 13). Tallahassee, Florida: State University Bureau of Governmental Research and Service. 1955.

New Building on Campus: Six Designs for a College Communications Center. New York: Educational Facilities Laboratories. 1963.

Plans for an Arts Centre. London: Lund Humphries and Co., Ltd. 1945.

Russell Johnson, Bolt Beranek and Newman, Inc. *Concert Hall Design Procedure.* 1961. (Presented at the 1961 annual conference of the American Symphony Orchestra League)

Articles

Allio, R. "Plan for a Flexible Theatre." *World Theatre.* vol. 4, no. 3, 1955. pp. 31-4.

"Are Large Assembly Areas as Valuable as Small Theatres?" *Architectural Forum.* vol. 91, October 1949. p. 155.

"Building for the Performing Arts," *Architectural Forum.* vol. 112, no. 6, June 1960. pp. 86-107.

"Canada: Vitality and Vision/Montreal's Place des Arts." *Musical America.* September 1963. p. 62.

Canaday, John. "Curtain Call." *The New York Times.* September 25, 1966.

"Community Cultural Center." *Progressive Architecture.* July 1962. pp. 140-147, 171.

"Cultural Centers Are Springing Up in Cities Big and Small." *The New York Times.* July 29, 1962. Section 8, p. 1. (Illustrated)

DeGaetani, T. P. "Building for the Arts, or A House Is Not a Home." *Dance Magazine*. November 1966. pp. 36-39. (Illustrated)

"Eight Ideal Theatres." *Industrial Design*. February 1962. p. 14.

Ericson, Raymond. "A Whole is a Part." *The New York Times*. April 17, 1966. (On the administration of Lincoln Center)

"For Your Information: Building for Culture." *Interiors*. vol. 116, no. 8, March 1957. pp. 10, 12.

Glackin, William C. "Civic Theatre with Civic Purpose." *Theatre Arts*. September 1954. pp. 69-70, 89.

Grubel, Jack. "Philharmonic Hall," *The Record*. September 22, 1962. pp. 8-9. (On the opening of Lincoln Center, including facts and figures on the constituents)

Huxtable, Ada Louise. "Adding Up the Score." *The New York Times*. September 25, 1966. Section 2. p. 29. (Critical evaluation of architecture of Lincoln Center)

"Lincoln Center." *The New York Times Magazine*. September 23, 1962. (Special section)

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"Lincoln Center, New York." *Architectural Record*. September 1962. pp. 133-148.

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"Single Saarinen Structure Houses Theatre, Library, Museum." *Progressive Architecture*. December 1961. p. 56.

Taubman, Howard. "Houston and the Arts: There's Opera at the New Jones Hall, But That Is Just a Beginning." *The New York Times*. October 8, 1966.

—— "Jones Arts Hall Opens in Houston." *The New York Times*. October 4, 1966.

"Toronto Gets Auditorium Designed as Complete Entertainment Center." *Architectural Record*. February 1958. p. 34.

"Tulsa, Oklahoma Civic Center with Auditorium." *Architectural Forum*. February 1956. pp. 120-6.

"U.S. Arts Centers Gain and Grow." *Christian Science Monitor*. June 11, 1965. Second Section.

Solicitation and allocation policies in united arts fund campaigns are always subject to some controversy. Obviously, some controls on fund raising by individual organizations must be instituted to protect both the donor and the solicitor. At the same time, these restrictions should not inhibit an organization's desire to develop special projects for support by a few interested patrons.

The organization of a successful united arts fund campaign can have endless variations. Basically, the campaign should have a clearcut chain of command to facilitate quick reporting of campaign progress or the lack of it. Moreover, each solicitor should not be overburdened with prospects. An average of five cards per solicitor is most prevalent. Some dedicated workers will take more, others less.

Although united campaigns are usually scheduled to last no longer than two months, the successful solicitation of major prospects is almost a year-round program.

The following policies and campaign organizations were used within the last few years by one of the older united arts fund organizations, the St. Paul Council of Arts and Sciences.

1. Solicitation Policies

The united fund-raising plan for the arts and sciences in St. Paul is now in its seventh year. It is therefore appropriate to review the fund-raising provisions of the united plan as they have evolved during this period.

The by-laws approved by the member organizations in February, 1959, included the following statement:

> Section 2: Number 4c: The organizations must agree to undertake no public solicitation of funds or memberships without the consent of the Council Budget Committee.

The current interpretation is as follows:

a. Organization memberships for groups or their auxiliaries other than the performing arts, where normal auditorium or theatre scales prevail, should not include so-called "patron" classifications, but must be limited to one basic fee for adults and one for students. The Science Museum has received approval for a slight modification which allows a basic membership of $10 for families and a $5 fee for families who wish to volunteer time to the organization.

b. It has recently been decided that certain firms may be solicited for program advertising with *express Council permission* after review by the Council Finance Committee. A list of prospects must be submitted in writing to the Council office in advance of solicitation.

c. Several organizations have solicited their Board members during the past seven years to make up unavoidable deficits at the year's end. The Council has always approved requests of this nature with the understanding that Board members must realize that these extra contingencies cannot take the place of their regular donation to the Arts and Science Fund.

One point should be emphasized in this regard. The first line of

financial defense is the Boards of our *member organizations*. Any deviations in the approved budget of an organization must first be approved by the organization's Board of Directors before it is brought to the attention of the Council Budget Committee, as required in our by-laws. Each Board is ultimately responsible for any deficit incurred at the end of the year. Therefore, each Board member should be aware of his own responsibility when approving budgets for his organization.

In adopting the united method of raising funds, we have pledged to the community at large not only our fiscal integrity but our ability to manage well the funds that have been contributed to our cause.

d. Benefits may be permitted, upon written application of the interested member organization, if approved by the Council of Arts and Sciences after consideration of the recommendations of the Council Budget Committee and the Finance Committee with respect thereto. Approval may be granted if it appears to the satisfaction of the Council that:

1. the proposed benefit is for a defined, proper purpose;

2. it will not duplicate other authorized activities;

3. it will not significantly dilute the good will of the Arts and Science Fund; and

4. it will not involve solicitation of corporations for money.

e. The Council has permitted organizations on many occasions to solicit a list of individuals approved by the Council and its Budget Committee for specific projects outside the regular budget. In each case, the donors must understand their special donation does not take the place of their regular contribution to the Arts and Science Fund.

The following procedure must be followed by a member organization:

1. The Council Executive Director must be informed of the project *before* it is approved by the member organization Board. He should be told the nature of the project, any future financial commitments that might be entailed, and the names of prospective donors to be solicited.

2. The project must be approved by the member organization Board.

3. The project must then be submitted to the Council Budget Committee for approval.

Some clarification is perhaps necessary at this point. The Arts and Science Fund was never intended to completely eliminate private patronage of the arts and sciences in St. Paul. The desire to become personally identified with a particular object or special project by donation to an institution is almost as old as art itself. Most of our great museum collections in this country have been built through such contributions. In the performing arts, individuals and corporations have made possible extra symphony concerts for students, commissioned new ballets, and sponsored opera broadcasts, to cite just a few examples.

The Arts and Science Fund was formed to alleviate the large-scale demands on both solicitors and the solicited in St. Paul. It takes care of the bread and butter items . . . salaries, basic program costs, building maintenance and administrative expenses. At the same time, for those who can afford it, the privileges and satisfactions . . . and they are very real . . . of private patronage for a particular project should not be restricted. Obviously, the line between these two points of view is never clear cut, and each must be judged on its own merits.

In any case, each organization should continuously be devising new projects in the arts and sciences for presentation to a selected list

of individuals and/or foundations, providing the Council is notified ahead of time *in writing* of project details and the names of patrons to be solicited. The Council or its appropriate committee must then grant its express approval of the project before the solicitation can begin. This policy has been approved by the Council Board of Directors, including the member group delegates within the past two years.

2. Allocation Policies

1. Allocations and reductions will be based on need, not on arbitrary percentages. This policy is used by the United Fund for Health and Welfare. Because of the uncertainty of predicting income for groups depending on ticket sales, this is the most appropriate method of allocating funds.
2. The contingency fund will be accumulated to assist groups during the year who, for reasons beyond their control, are in financial difficulties (particularly applying to performing-arts groups).
3. Unexpended allocations from the United Arts and Science Fund at the end of the year will not be taken back. This would penalize success. However, accumulation of reserves over a period of years could result in reduction of allocations.
4. If the United Arts and Science Fund goal has not been met at the beginning of the fiscal year, July 1, the Budget Committee will readjust the allocations and ask each group to submit a budget for the year based on the new allocation.
5. Prior to applications by any group for financial support for any special project, the Board of the Council must be notified.

ARTS AND SCIENCE FUND

Campaign Dates: *General Solicitation:* Sunday, March 1-Sunday, March 15
Advanced and Special Gifts: Monday, February 1-Sunday, March 1

SPONSORS COMMITTEE

CHAIRMAN: _____

VICE-CHAIRMAN: _____

ADVANCED GIFTS DIVISION

Chairman _____

Vice Chairman _____

A Group—1 captain
5 workers; 14 prospects (14)

B Group—1 captain
5 workers; 17 prospects (17)

C Group—2 captains
10 workers; 49 prospects (32)

D Group—3 captains
15 workers; 138 prospects (75)

Minneapolis Division
78 prospects (36)

SPECIAL GIFTS DIVISION

Chairman _____

Vice Chairman _____

E Group—4 captains
20 workers; 108 prospects (72)

F Group—10 captains
50 workers; 189 prospects (72)

Board Members—7 Presidents
192 prospects

RESIDENTIAL DIVISION

Chairman _____

Vice Chairman _____

9 Area Chairmen

40 Division Chairmen

140 Captains

700 Workers

4000 Prospects

A:—*$5,000 and up*
B:—*$2,500-4,999*
C:—*$1,000-2,499*
D:—*$500-999*
E:—*$250-499*
F:—*$100-249*

( ) = Number of contributions actually received in last campaign.

Without well-organized budgeting procedures, the board of any arts organization will find it difficult to establish sound fiscal policies. The following form is designed to serve as a guide for administrators preparing financial data for their boards. The line-by-line account headings are obviously meant only as suggestions for both performing and visual arts institutions.

Earned income is generally defined here as any tangible service rendered by the institution for which it is reimbursed. This could also include the sponsorship of a specific exhibition or performance. The definition of earned income varies greatly from one arts institution to the next. Hopefully, some generally accepted interpretations will emerge as uniform accounting procedures become more prevalent in the arts fields. For many arts councils, with little income to show, the distinction between earned and contributed income would be meaningless and a single Income heading would be sufficient.

This form may also be used by arts councils to collect information from arts organizations in order to determine allocations for a united arts fund campaign.

Explanation of Columns

1967-68 Actual	*What was actually taken in and spent in the last fiscal year.*
1968-69 Budgeted	*Amounts budgeted for the current year.*
1968-69 Anticipated	*Total income and expenses anticipated for the current year based on the latest estimates.*
1969-70 Basic	*The absolute minimum needed for the next year to keep the organization functioning at the current level of operations. This would include only those increases in expenses over which the organization has no control.*
1969-70 Improvement	*Should include improvements needed in existing programs; raises in salaries, additional supplies, etc.*
1969-70 New Projects	*This column is not shown in the budget form. It could either be a sixth column or a separate page on which expenses and income for entirely new projects are itemized.*

NOTE: Each line in the budget form should be consecutively numbered for easier reference in the budget analysis and in discussion.

PROPOSED BUDGET: 1969-70

Fiscal Year: July 1 to June 30

	1967-68 Actual	1968-69 Budgeted	1968-69 Anticipated	1969-70 Basic	1969-70 Improvement
EARNED INCOME					
1. Series subscriptions	$	$	$	$	$
2. Single tickets					
3. Memberships					
4. Class fees					
5. Etc.					
10. Total earned income	$	$	$	$	$
EXPENSES					
Program					
11. Salaries*	$	$	$	$	$
12. Etc.					
30. Subtotal	$	$	$	$	$
Building & Maintenance					
31. Salaries	$	$	$	$	$
32. Heating					
33. Etc.					
40. Subtotal	$	$	$	$	$
Administration					
41. Salaries*	$	$	$	$	$
42. Rent					
43. Etc.					
50. Subtotal	$	$	$	$	$
51. Total expenses	$	$	$	$	$
52. Operating deficit *(line 51 minus line 10)*	$	$	$	$	$
Method of Financing Deficit					
53. Contributions	$	$	$	$	$
54. United arts fund					
55. Benefit income					
56. Other					
57. Total contributions	$	$	$	$	$
58. Net Balance *(line 52 minus line 57)*	$	$	$	$	$
59. Balance at Beginning of Year	$	$	$	$	$
60. Balance at End of Year *(line 59 plus line 58)*	$	$	$	$	$

*See following page for breakdown.

NOTE: *Some organizations may wish to insert another column in this form covering six-months figures as of December 31, 1968, in income and expense. The budget, in part, would appear as follows:*

1968-69 Budgeted	1968-69 6 Months	1968-69 Anticipated

Background

Our organization began the year with a cash balance of $4,000 (line 59, column 2). We now estimate a balance of $4,500 by June 30, the end of the current fiscal year. Series tickets have been less than originally budgeted, but an increase in single ticket sales (line 2) and some reductions in printing (line 44) have more than made up the difference.

Explanation of Increase or Decrease between Columns 3 and 4

Line 1. Series Subscriptions: will raise ticket prices next year.
Line 11. Salaries: musicians receive automatic increase as per union agreement.
Etc.

Explanation of Increase or Decrease between Columns 4 and 5

Line 14. Music Royalties: adding extra concert to series.
Line 41. Salaries: merit increases for business manager and secretary.
Etc.

Salary Breakdown*

	1967-68 Actual	1968-69 Budgeted	1968-69 Anticipated	1969-70 Basic	1969-70 Improvement
Program					
1. Director	$	$	$	$	$
2. Assistant Director					
3. Etc.					
9. Subtotal	$	$	$	$	$
Administration					
10. Business Manager	$	$	$	$	$
11. Etc.					
15. Subtotal	$	$	$	$	$
16. **Total Salaries**	$	$	$	$	$

* *Each salary includes benefits such as social security, hospitalization, pensions, etc.*

Appendix H: General Fund Raising

1. Applications for Foundation Grants

All well-known foundations receive numerous applications for grants. The bombardment proceeds by mail, telephone, and personal visits; from individuals, committees, institutions; and is directed upon the foundation's central office, individual trustees thought to be vulnerable, or all the trustees and officers. Such appeals are not a new phenomenon, though they have probably increased with the growing complexity of our society. They reach wealthy individuals also, and may have constrained some of them to organize foundations. It is recorded that when Russell Sage died in 1906, leaving a large fortune to his widow without direction as to its use, she received within six months 20,000 appeals "in writing, besides an uncounted number by word of mouth." For foundations, such appeals are a constant burden, and the necessary rejection of most of them a source of much ill-will; but the remaining few, when carefully screened and perhaps further developed, are the life-blood of good programs. . . .

The volume of appeals a particular foundation receives varies with its size, type, and recent publicity. The large foundation is the inevitable target of the uninformed solicitor, who often makes no effort to find out what the foundation's interests are but simply assumes that where so much money is obviously available, his worthy cause ought certainly to be added. Definite statements of fields of interest and of the types of appeals which cannot be considered may reduce these useless requests over the years, but many applicants do not see or will not heed these limitations.

The Ford Foundation, because of its mammoth size and the publicity which has attended many of its recent operations, is frequently first in the minds of hopeful solicitors and idea middlemen. Appeals were averaging about 300 a month during 1954 exclusive of fellowships, which may run to a hundred a day at certain seasons. Yet in making grants of $60 million in 1953, it supported only some 168 projects (an average of 14 a month), and many of these were continuations of previous interests, projects developed by the Foundation's staff, or payments to organizations the Foundation itself had set up. Obviously the unsolicited appeal proved acceptable in a very small percentage of the cases. . . .

The Lunatic Fringe

All large foundations, and many smaller ones, are the frequent targets of a lunatic fringe. These persons have new roads to world salvation or ingenious schemes for abolishing poverty at a stroke, or achieving world peace, or inventing perpetual motion. One such proposal involved flood prevention by killing off cats. The connecting links were these. Cats kill birds; harmful insects therefore multiply because there are not enough birds to eat them up; these insects in turn devour trees, and the tree-denuded hills and plains permit disastrous floods, which erode land, destroy cities, and threaten American civilization. Therefore, kill cats. . . .

Source: F. Emerson Andrews, from a chapter in *Philanthropic Foundations,* reprinted from *The Bulletin* of the American Association of Fund-Raising Counsel.

Guiding the Applicant

In view of the trouble and ill-will generated by the flood of useless applications, many foundations make efforts to guide applicants as to the types of proposals that can be considered and the form of application desired. With respect to types of grants, there is a choice of announcing categories of grants never made, or reporting fields of present interest; and it probably is best to choose both.

Prohibitions can be quite positive. The Rockefeller Foundation carries in its annual report this statement: "The Foundation does not make gifts or loans to individuals, finance patents or altruistic movements involving private profit, contribute to the building or maintenance of local hospitals, churches, schools, libraries, or welfare agencies, subsidize cures or inventions, or support campaigns to influence public opinions."

Russell Sage Foundation in 1907, its beginning year, declared three categories not within its scope. It would "not attempt to relieve individual or family need," lest there be no money left for its special function of eradicating causes of poverty. It would give no aid to universities and colleges, since the field of higher education was then regarded as "sufficiently cared for by other large agencies." It would not give "aid to churches for church purposes." But Mrs. Sage personally contributed liberally to religious causes and presented the Church-in-the-Gardens to the residents of Forest Hills Gardens, a foundation project.

The Commonwealth Fund, in a descriptive booklet dated 1954 which it distributes widely, states: "As a matter of policy, grants are not made to relief projects, either abroad or at home; nor to general educational institutions or community service organizations for building, endowment, or general budgetary purposes. The Fund does not make loans, nor make grants to individuals for any purpose other than fellowships. . . ."

Prohibitions can be definite, but it is seldom possible to be equally specific about areas that will receive support. Most of the larger foundations publish annual reports, in which the prospective grantee can discover the fields and projects for which money has been appropriated in the most recent year. In some cases, however, the support of a demonstration or pilot project in a particular area means that this foundation will not immediately support another project in that field. Moreover, foundations recognize the need for frequent, thorough changes of program. They are also hesitant in setting absolute bounds to their areas of interest, for here lies a danger of missing some undiscovered Einstein with an unconventional proposal of outstanding worth.

Many foundations do, however, report general areas of current interest. The Ford Foundation announced in 1949, and reiterated in 1954, five program areas: the establishment of peace, the strengthening of democracy, strengthening of the economy, education in a democratic society, and studies of individual behavior and human relations. However, some of these areas are very broad, and interpretations by hopeful applicants may be even broader. With respect to the "establishment of peace" program one correspondent seriously requested that the Foundation "please send a rug to my mother for our dining room and paint the living room yellow so that my father can have peace." . . .

Form of Submission

It has been indicated that foundations receive appeals through a

wide variety of channels and in almost every conceivable format. Their officers are often asked how they would like to receive requests, and what the most effective form of submission is. In candor it must be acknowledged that these are two questions, and the answers are not necessarily identical. Moreover, the answers will differ considerably among the several types of foundations.

Many cases can be cited of the effectiveness of pressure tactics, particularly through personal visits, on donors, trustees, or staff. Such cases usually involve new and family foundations, where giving still largely follows the emotional and impulsive patterns of most personal giving, and experience has not yet brought the protections of formal procedures and investigative techniques. Because of such differences, it is not possible to generalize. . . .

The executive of one large foundation asserts that pressure tactics are on the increase, probably because of the growth of a professional fund-raising group that believes this is the fastest road to results. But, says this same executive, "While we try to be objective in our judgments, nothing prejudices us more quickly against a project than the use of pressure tactics or a lavish presentation." In the better-organized foundations no project is voted upon until it has had the customary staff investigation and written appraisal. Each trustee is aware that he is but one member of a board, and himself has no power of approval. Indeed, in some foundations trustees are required to withdraw from board meetings during the discussion and voting on a project in which they have a personal interest.

The first presentation, say most large foundations, should be in writing. A personal interview takes at least half an hour, and then if the subject is promising a memorandum must be dictated and a written presentation still must be made. As for the person who insists that he can talk about the proposal but not write it, this usually means the project has not yet been thought through and is not ready for presentation.

The letter should be relatively brief. "I will always read a two-page letter," says the executive of one large foundation. "If it is longer than that, make it a one-page letter with attachments—which we may or may not read. We would never get through the day's mail if first presentations came completely documented." . . .

The Ford Foundation suggests to applicants this brief list of points their initial letter should include:

The objective of the proposal.
The methods by which it is to be accomplished.
The period of time it is expected to take.
The funds required and an estimated budget in some detail.
The qualifications of the organizations or individuals involved and the organizations' eligibility for tax-exemption privileges.
Whether similar projects have been undertaken previously.
Whether support has been, or is being, requested of other foundations. . . .

Rejection of the Unsuitable

The large majority of applications must be rejected. They are out of program, they are mediocre or worse, or funds are simply not available. In most foundations, and necessarily in all the large ones, proposals that are clearly outside scope or established policies may be rejected by a

senior staff officer; sometimes the trustees later briefly review the list of rejected applications.

The form of rejection is important. It is seldom desirable to tell the applicant the real reason for rejection, particularly if the project seems inadequate, unimportant, or even completely unworthy. First, this judgment might possibly be wrong; but secondly, and almost surely, the applicant will not accept criticism constructively but merely be angry with the foundation. Charles Dollard, former president of the Carnegie Corporation of New York, wryly admits that "by those outside foundation offices, and especially by unsuccessful applicants, organized philanthropy is sometimes characterized as the country of the blind," and quotes with approval the advice of his predecessor, Frederick P. Keppel, that it is "better to appear stupid ourselves than to make the applicant feel that he has been silly." . . .

If the project seems a worthy one, but simply does not fit in existing program, the rejecting letter may encourage submission elsewhere. It is not desirable, however, to suggest the name of a particular foundation likely to adopt it. . . .

Preliminary Screening

After the hopeless misfits have been weeded out, the remaining proposals for grants must be handled. In the small foundation without professional staff they may go directly to the board of trustees, or prior to a trustee meeting may be divided among those trustees for advance examination, with report at the later meeting. With larger foundations they pass through a preliminary screening process on the part of professional staff.

The screening criteria vary widely both with the types of foundations and with their own views. The family foundation interested mainly in supporting local welfare agencies and projects may content itself with scrutiny of financial reports and enough investigation of local conditions to establish relative needs. The corporation foundation may add to these considerations the public-relations value of the proposed contribution, or its possible effect on its own labor relations. Foundations with large resources able to undertake programs of national significance may also differ widely in their emphases, as for instance, between the values of original study and the recording, publishing and bringing into use of facts already known. After its first eleven years the W. K. Kellogg Foundation (established in 1930), reported its choice in these words: "Research is of unquestioned value but support was already available for many worthwhile projects. Relief is necessary but has come to be an accepted responsibility of government. Nothing seemed quite so important as finding ways and means to help the average citizen apply the knowledge that had already been won for him. . . . How could the Foundation best help these people to help themselves?"

More than twenty years ago the Carnegie Corporation of New York in its 1933 Report predicated certain tests in selection of enterprises to support that have proved generally sound:

The idea, its intrinsic importance, its timeliness, its place in the broad objectives of the foundation;

The individual or group to carry out the work, and the facilities, institutional and other, at command;

The opportunities for oversight and review, and the chances that lessons useful elsewhere may be drawn from the experience;

The quality and weight of recommendation;

The evidence that the financial support of the foundation in question

is really necessary. . . .

Staff memoranda of a number of the larger foundations have been examined on this subject, and while differences exist in detail and phrasing, the Carnegie criteria are central to all of them. One foundation adds an emphasis on "realistic budgeting and adequate plans for financing," and a warning against supporting overlapping agencies or functions. Another reminds its staff to examine the history of other attacks on the problem, and to ask "Why were previous attacks inadequate?" One foundation is concerned about public reaction: "Who potentially favors the project? Who potentially opposes it? Would failure of the project be attributed to the Foundation, to the individuals directing it, or to the sponsoring agency?" In spite of this cautious note, this particular foundation has embarked on a number of projects of distinctly controversial nature. . . .

Ten days or two weeks before each board meeting most foundations mail to their trustees full agenda, including descriptions of all the grant proposals that are to be voted upon at the meeting. For a substantial grant the summary paragraph in the main agenda may be supplemented by more detailed appendix material, which will usually include a reproduction of the letter or other document originally submitted by the proponent. At the board meeting itself it is advisable to have present the staff member most familiar with the given project, to present it orally and to answer questions concerning it. Ordinarily the full board does not hear the original applicant, though in exceptional cases this may be a necessary or desirable procedure.

The bylaws of most foundations provide for approval of grant appropriations by majority vote, but in practice the objection of any trustee, founded on substantial reasons, is likely to result in rejection.

Where the proposed appropriations for all the grants being considered exceed the available free money, it is customary to get informal expressions on each proposal and then consider the total budget. . . .

Suggested Outline for Filing Project Applications

At least one foundation has prepared a suggested outline for filing project applications. This outline is not presented as ideal or for universal use, but it does suggest the sorts of information one foundation desires in its application. *(Source: Louis W. and Maud Hill Family Foundation.)*

1. Name of project.
2. Organization sponsoring or proposing project.
   a. *Is organization tax exempt under Federal and State Revenue Acts?*
3. Address.
4. Name of Director responsible for organization and its proposed project.
5. Field of operation *(i.e., Public Health, Physical Medicine, Recreation, Education, Case Work, etc.).*
6. Purpose of project—i.e., Why the project?
7. Historical background of problem to which project is directed.
8. Plan of development of project.
9. How results are to be tested and proved.
10. What does proposer of project expect to be the outcome or results of the project?
11. What will be the value of these expected results?
12. How and by whom will the expected results be used?
13. What will the expected results lead to in the way of new methods, changes in practice, new services, lengthening of life, etc.?
14. Is the proposal diplomatically expedient? Will it be likely to arouse antagonisms, controversies or create "splits" and schisms?

15. Information on the personnel involved in the project.
    a. *Who are they and what are their qualifications?*
    b. *Have they done this kind of work or similar kinds of work before?*
    c. *Are they replaceable? If so, to what extent?*
    d. *What is the history of their ability to cooperate and work together as a team?*
    e. *Who will serve as consultants to the staff and project and what are their qualifications?*
16. What is the time budget? At what times and stages can certain results be expected and when will final project be completed?
17. Complete financial budget.
18. What provisions or plans have been made for publishing results of project?
19. Plan for progress reports to the Foundation. (Usually the Foundation requires six-months reports. However, certain types of projects might best lend themselves to less frequent progress reports.)
20. Are other foundations or sources of funds financially involved in this project?

2. Federal Programs

There are currently over ninety Federal programs that could provide assistance for artists and arts programs. However, the amounts appropriated for these programs are, with a few exceptions, still limited.

Six of these programs are more pertinent to arts institutions and a brief description of each follows. Much of this material is taken from "Federal Funds And Services For The Arts," [1] *a worthwhile book to have on reference shelves.*

Program Title: SUPPORT FOR THE ARTS.

Federal Funding Agency.

National Endowment for the Arts.

Enabling Legislation.

National Foundation on the Arts and the Humanities Act of 1965 (Public Law 89-209), sec. 5(c): To establish and carry out a program of grants-in-aid to groups . . . engaged in or concerned with the arts.

Program Description and Application to the Arts.

Provides grants to non-profit, tax-exempt organizations, and public agencies for endeavors of substantial artistic and cultural significance in the United States. The arts are defined to include music, dance, drama, folk art, creative writing, architecture and allied fields, painting, sculpture, photography, graphic and craft arts, industrial design, costume and fashion design, motion pictures, television, radio, tape and sound recording.

Eligibility.

Non-profit, tax-exempt organizations and public agencies.

Federal Applicant.

Eligible organization submits grant application to the Office of Program Evaluation, National Endowment for the Arts, Washington, D.C. 20506.

1/ Gault, Judith G., compiler, *Federal Funds And Services For The Arts,* Washington: Superintendent of Documents, U.S. Government Printing Office, Washington, D.C. 20402. 1967. Superintendent of Documents Catalog No. FS 5.250:50050. 164 pp. $1.00

For Information Contact.

Office of Program Evaluation, National Endowment for the Arts, 1800 G Street, N.W., Washington, D.C. 20506.

Program Title: SPECIAL EDUCATION PROGRAMS FOR THE DISADVANTAGED.

Federal Funding Agency.

U.S. Office of Education.

Enabling Legislation.

Elementary and Secondary Education Act of 1965 (Public Law 89-10, as amended), title I: To provide financial assistance to local education agencies serving areas with high concentrations of children from low-income families to expand and improve their educational programs . . . which contribute particularly to meeting the special educational needs of economically deprived children.

Program Description and Application to the Arts.

Provides grants to States to help local school districts meet the special educational needs of economically deprived children.

Eligibility.

Local education agencies submit project applications to the State education agencies.

Federal Applicant.

State education agency receives Federal grants, evaluates and approves project applications submitted by local education agency.

For Information Contact.

State education agency or Division of Compensatory Education, Bureau of Elementary and Secondary Education, U.S. Office of Education, Washington, D.C. 20202.

Program Title: SUPPLEMENTARY EDUCATIONAL CENTERS AND SERVICES.

Federal Funding Agency.

U.S. Office of Education.

Enabling Legislation.

Elementary and Secondary Education Act of 1965 (Public Law 89-10, as amended), title III: To stimulate and assist in the provision of needed educational services and assist in the development of exemplary school programs.

Program Description and Application to the Arts.

Provides grants to local public education agencies for supplementary educational centers and services.

The program is designed (1) to improve education by enabling communities to provide services not now available to children who live there, (2) to raise the quality of educational services already offered, and (3) to stimulate and assist in the development and establishment of innovative and exemplary elementary and secondary school educational programs.

Eligibility.

Local public education agencies submit project applications to the State Department of Education.

Federal Applicant.

State education agency receives Federal grants.

For Information Contact.

State education agency or Division of Plans and Supplementary Centers, Bureau of Elementary and Secondary Education, U.S. Office of Education, Washington, D.C. 20202.

Program Title: COMMUNITY SERVICE AND CONTINUING EDUCATION PROGRAMS.

Federal Funding Agency.

U.S. Office of Education.

Enabling Legislation.

Higher Education Act of 1965 (Public Law 89-329), title I: To assist the people of the United States in the solution of community problems such as housing, poverty, government, recreation, employment, youth opportunities, transportation, health, and land use.

Program Description.

Designed to encourage colleges and universities to help solve community problems through research and training. Funds are available for a wide variety of projects and programs.

Although the arts are not specifically mentioned in the enabling legislation, a number of arts projects have been funded through this title.

Eligibility.

An agency or institution selected by the State to administer this program and/or one or more participating institutions of higher education designated by the State.

Federal Applicant.

Eligible agency submits grant application to Community Services and Continuing Education Branch, Office of Education.

For Information Contact.

Division of Adult Education Programs, Bureau of Adult and Vocational and Library Programs, Office of Education, Regional Office Building, 7th and D Streets, S.W., Washington, D.C. 20202.

Program Title: COMMUNITY ACTION PROGRAM.

Federal Funding Agency.

Office of Economic Opportunity (Community Action Program).

Enabling Legislation.

Economic Opportunity Act of 1964 (Public Law 88-452, as amended), pt. A, title II: To provide stimulation and incentive for urban and rural communities to mobilize their resources to combat poverty through community action programs.

Program Description and Application to the Arts.

Provides technical and financial assistance to public or private nonprofit agencies to help urban and rural communities combat poverty. Funds are available for a wide variety of projects and programs.

Special art-related activities may be developed under the Community Action Program.

Eligibility.

Public or private nonprofit agencies, or a combination of these.

Federal Applicant.

Eligible agency submits grant application to Community Action Program, Office of Economic Opportunity.

For Information Contact.

Community Action Program, Office of Economic Opportunity, Washington, D.C. 20506.

Program Title: MODEL CITIES PROGRAM.

Federal Funding Agency.

Department of Housing and Urban Development (Model Cities Administration).

Enabling Legislation.

Demonstration Cities and Metropolitan Development Act of 1966 (Public Law 89-754), title I: To enable cities to plan, develop, and conduct programs to improve their physical environment, increase their supply of adequate housing for low and moderate-income people, and provide educational and social services vital to health and welfare . . . to enhance recreational and cultural opportunities.

Program Description.

Provides for financial and technical assistance to enable cities to plan, develop, and carry out comprehensive local programs containing new and imaginative proposals to develop model neighborhoods.

Eligibility.

Any municipality, county, or other public body having general governmental powers (or two or more public bodies acting jointly). The proposals of arts organizations will only be considered if the city has been designated as a Model City. Arts organizations must work through the local Model City agency.

Federal Applicant.

A HUD Regional Administrator submits application for funds to the Department of Housing and Urban Development.

For Information Contact.

Model Cities Administration, U.S. Department of Housing and Urban Development, Washington, D.C. 20410.

3. Bibliography

General

American Association of Fund-Raising Counsel, Inc. *Giving USA.* New York: AAF-RC, 500 Fifth Avenue. Free.

Annual facts about philanthropy. Published each spring.

Andrews, F. Emerson. *Attitudes Toward Giving.* New York: Russell Sage Foundation, 230 Park Avenue. 1953. 145 pp. $2.00

—— *Philanthropic Giving.* New York: Russell Sage Foundation, 230 Park Avenue. 1950. 318 pp. $3.00

Giving in America: who does, how much, and to whom; different types of philanthropies; voluntary welfare agencies; fund raising; giving to education, to the arts, to research programs, to religious agencies; taxation and philanthropy.

MINT LIBRARY

Church, David M. *So—You're Going to Raise Funds.* New York: National Publicity Council for Health and Welfare Services, Inc., 257 Fourth Avenue. 1957. 56 pp. $1.25

A brief informative checklist on fund raising written for the professional and for the volunteer.

Collier, J. L. "Who Pays the Piper?" *Holiday.* December 1965.

Duncan, Robert F. *Museums and the Raising of Money.* Washington, D.C.: American Association of Museums, 2306 Massachusetts Avenue, N.W. 1960. 12 pp.

A brief and general survey of modern fund-raising philosophy and techniques.

Hanson, Abel A. *Guides to Successful Fund Raising.* New York: Teachers College, Columbia University. 1961. 54 pp. $1.50

Fourteen guiding criteria for effective planning, execution, and evaluation of developmental programs. An outgrowth of a graduate course in fund raising at Teachers College, Columbia University, the book is directed to staff and volunteers who serve the country's fund-raising institutions.

Jenkins, Edward C. *Philanthropy in America.* New York: Association Press, 291 Broadway. 1950. 183 pp. Out of print since 1961.

An introduction to the practices and prospects of organizations supported by gifts and endowments, 1924-1948.

Kelley, Rex C. *Manual on Campaigning for Capital Funds.* New York: Association Press, 291 Broadway. 1956. 117 pp. $5.00

A statement of the general techniques, organizing principles, and procedures essential to successful fund raising, by a man who has helped to raise many millions of dollars for YMCA facilities.

Lowry, W. McNeil. *The Arts and Philanthropy.* Waltham, Massachusetts: Brandeis University. 1963. 19 pp. Available from the Ford Foundation, 320 East 43rd Street, New York, N. Y. Free.

Mr. Lowry, formerly director of the Ford Foundation Program in the Humanities and the Arts and now vice-president of the Foundation, stresses the importance of the arts in American life today. He comments on the position of the artist and presents an analysis of the motives for giving to the arts.

Lynes, R. "Who Wants Art?" *Harper's.* July 1965.

Seeley, J. R., Junker, B. H., et al. *Community Chest: A Case Study in Philanthropy.* Toronto: University of Toronto Press. 1957. 593 pp.

Covers all aspects of voluntary giving and massive fund raising: the pennies of individuals, the huge sums from industry; where contributions go and how they are used. Compares federated fund raising with individual organization campaigns.

Seymour, Harold J. *Designs for Fund-Raising.* New York: McGraw-Hill Book Company. 1966. $6.95

Principles, patterns, and techniques of fund raising for all kinds of organizations, from universities to parish churches. A concise, prac-

tical reference with step-by-step directions.

tein, Louis, ed. *Building the Successful Campaign.* New York: Council of ewish Federations and Welfare Funds, Inc., 315 Park Avenue South. 1958. 11 pp. $2.25

A handbook for fund raising. Chapters on organizing, planning, and operating a campaign; special campaigns—women's and young people's; obtaining bequests and trusts; work to be done between campaigns.

toddard, Hope. *Subsidy Makes Sense.* Newark, New Jersey: International ress. 1961. 41 pp. Available from the American Federation of Musicians, 41 Lexington Avenue, New York, N. Y.

Originally published in issues of International Musician, *this booklet discusses state support of music in Europe, the outlook for state support in the United States, and industry's aid to music.*

Turner, W. Homer. *Opportunities for Action in Support of Cultural Needs.* New York: United States Steel Foundation, Inc., 71 Broadway. 1962. 20 pp. imited number available. Free.

The author sees hope for community arts support in the expanding use of modern fund-raising methods, particularly the united fund idea as applied to the arts.

oundations and the Arts [1]

"The American Way of Giving." *Newsweek.* March 14, 1966.

Feature article on U.S. foundations, their histories and programs.

Andrews, F. Emerson. *Applications for Foundation Grants.* Reprinted from *The Bulletin* of the American Association of Fund-Raising Counsel, Inc., 00 Fifth Avenue, New York, N. Y. 8 pp.

A general picture of the processing of applications for grants with a suggested outline for filing project applications.

—— *Legal Instruments of Foundations.* New York: Russell Sage Foundation, 230 Park Avenue. 1958. 318 pp. $4.50

A collection of the legal documents of a representative group of foundations.

—— *Philanthropic Foundations.* New York: Russell Sage Foundation, 230 Park Avenue. 1956. 459 pp. $5.00

This study was designed primarily for use by foundations and as an aid for prospective donors and their advisors, but would also be useful to seekers of foundation grants. It presents a broad picture of foundations—types, organizations, finances, methods of operation, grant programs, areas of interest, etc.

Aschfield, Jean A. "The Foundation Gift." *Museum News.* September 1967, p. 29.

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[1] Annual reports from most foundations may be obtained on request. The reports, in ome instances, discuss the foundation's history of giving in a particular field as well as ndicate the grants given during the year.

Council on Foundations, Inc.[2] *Community Foundations in the U. S. and Canada: 1914-1961,* 2nd ed. Prepared by Wilmer Shields Rich. New York: Council on Foundations, Inc., Room 911, 345 East 46th Street. 1961. 91 pp. $2.00

A guide to the organization, development, and operation of community foundations, the book is designed to aid members of the distribution and trustees' committees of existing foundations, communities in the process of organizing foundations, and family and company foundations that wish to inform their communities about the community foundation plan.

—— *Community Foundations in the United States and Canada: 1963 Status.* New York: Council on Foundations, Inc., Room 911, 345 East 46th Street. 1964. 24 pp. Free to purchasers of the publication above and mailed to them annually.

List of community foundations, cross-referenced by cities, showing size, distributions, etc. The new editions are available in the fall.

Engle, Donald L. "Try a Foundation," *Musical America.* July 1964. pp. 12-13.

General information on foundations and how one might go about finding and applying to a foundation that makes grants to music students. Most of the particulars would be applicable to other fields as well.

Flexner, Abraham: *Funds and Foundations: Their Policies, Past and Present.* New York: Harper & Row, Publishers. 1952. 146 pp. $2.75

What and in what manner a few large foundations, especially Rockefeller and Carnegie, have done.

Ford Foundation. *The Ford Foundation Program in Humanities and the Arts.* New York: Ford Foundation, 320 East 43rd Street. 1959. 28 pp. Free.

Describes the origins and objectives of the Ford Foundation's activities in the areas of the humanities and the arts.

Foundation Library Center. *The Foundation Directory,* 3rd ed. Edited by Marianna O. Lewis, with analytical introduction by F. Emerson Andrews. New York: Russell Sage Foundation, 230 Park Avenue. 1967. 1198 pp. $12.00

An excellent and comprehensive encyclopedia of foundations.

—— *Foundation News.* Baltimore: Foundation Library Center, 428 East Preston Street. Annual subscription $3.00

A newsletter containing articles of interest about philanthropic giving and a listing of grants.

Kiger, Joseph C. *Operating Principles of the Larger Foundations.* New York: Russell Sage Foundation, 230 Park Avenue. 1954. 151 pp. $2.50

An historical account of the various principles that have actuated foundations.

Lowry, W. McNeil. *The Ford Foundation and the Theatre.* Reprinted from the May, 1961, *Equity Magazine.* New York: Ford Foundation, 320 East 43rd

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[2] Formerly National Council on Community Foundations.

Street. 1962. 6 pp. Free.

Concise description of the Ford Foundation's activities in the field of theater. An appendix to the article describes the 1962 grants to strengthen repertory theater.

—— *Music and the Ford Foundation.* Reprinted from the April, 1961, *Music Journal.* New York: Ford Foundation, 320 East 43rd Street. 1961. 4 pp. Free.

A discussion of the Ford Foundation music program and how it works.

U.S. Treasury Department, *Treasury Department Report on Private Foundations.* Washington, D.C.: U.S. Government Printing Office. 1965.

A report printed for the use of the House Committee on Ways and Means.

Business and the Arts

Andrews, F. Emerson. *Corporation Giving.* New York: Russell Sage Foundation, 230 Park Avenue. 1952. 361 pp. $4.50

In three sections: the first presents a factual picture of corporate giving, its historical development, and present scope and problems; the second discusses beneficiaries of corporate giving; the third considers legal and tax factors.

Business Committee for the Arts, Inc. *Business Committee for the Arts News.* New York: Business Committee for the Arts, Inc., 1270 Avenue of the Americas, Mezzanine Suite 7. Quarterly.

A report on business activities in support of the arts. Will be circulated to corporate executives all over the country and to state arts councils.

Eells, Richard. *The Corporation and the Arts.* New York: The Macmillan Company. 1967. 365 pp. $7.95

A detailed examination of the growing relationship between the worlds of business and the arts.

—— "Should Business Support the Arts?" *Musical America.* October 1964. pp. 8-9.

The case for active corporate support of orchestras, dance companies, opera companies, choral groups, based on corporate self-interest through fulfillment of corporate civic responsibility.

Greenway, Lauder. "Music" in Beardsley Ruml, ed., *The Manual of Corporate Giving.* Washington, D.C.: National Planning Association, 1601 New Hampshire Avenue, N.W. 1952. pp. 140-153.

Offers specific examples of corporate giving to music.

Murdoch, Lawrence C., Jr. "S.R.O. and SOS: The Performing Arts Paradox." *Business Review.* March 1962. pp. 3-14. Federal Reserve Bank of Philadelphia, Department of Public Information, Philadelphia, Pennsylvania.

Excellent review of the financial problems of the performing arts, complete with graphs, charts, and statistics. The author discusses the boom in the "love of the arts" and points out that performing arts have beaten all competition; however, they are enjoying a profitless prosperity. Arguments for and against government subsidy are examined. The author concludes with a restatement of the major problems.

1. Private National Arts Organizations

American Association of Museums (AAM)
2306 Massachusetts Avenue, N.W.
Washington, D.C. 20008

American Educational Theatre Association, Inc. (AETA)
c/o John F. Kennedy Center for the Performing Arts
1701 Pennsylvania Avenue, N.W.
Washington, D.C. 20006

American Federation of Arts (AFA)
41 East 65th Street
New York, New York 10021

American Federation of Film Societies (AFFS)
144 Bleecker Street
New York, New York 10012

American Institute of Architects (AIA)
1735 New York Avenue, N.W.
Washington, D.C. 20006

American National Theatre and Academy (ANTA)
245 West 52nd Street
New York, New York 10019

American Symphony Orchestra League, Inc. (ASOL)
Symphony Hill
P.O. Box 66
Vienna, Virginia 22180

Associated Councils of the Arts (ACA)
1564 Broadway
New York, New York 10036

Association of American Dance Companies (AADC)
250 West 57th Street
New York, New York 10019

Association of the Junior Leagues of America (AJLA)
Waldorf-Astoria Hotel
New York, New York 10022

Business Committee for the Arts, Inc. (BCA)
Mezzanine Suite 7
1270 Avenue of the Americas
New York, New York 10020

Central Opera Service (COS)
Lincoln Center Plaza
New York, New York 10023

National Association of Educational Broadcasters (NAEB)
1346 Connecticut Avenue, N.W.
Washington, D.C. 20036

National Council on the Arts and Government, Inc. (NCAG)
22 West 54th Street
New York, New York 10019

National Educational Television and Radio Center (NETRC)
10 Columbus Circle
New York, New York 10019

National Opera Association, Inc. (NOA)
Hotel Wellington
7th Avenue at 55th Street
New York, New York 10019

Theatre Communications Group (TCG)
20 West 43rd Street
New York, New York 10036

United States Institute for Theatre Technology, Inc. (USITT)
245 West 52nd Street
New York, New York 10019

2. Public National Arts Organizations

National Endowment for the Arts
1800 G Street, N.W.
Washington, D.C. 20506

National Endowment for the Humanities
1800 G Street, N.W.
Washington, D.C. 20506

3. State, Territorial, and Provincial Arts Councils

STATE COUNCILS

Alabama

Alabama Council on the Arts
William C. Sturgeon
Chairman
Elevator World
352 Morgan Avenue
Mobile, Alabama 36606

Alaska

Alaska State Council on the Arts
Mrs. George Hale
Chairman
P.O. Box 10078, Klatt Station
Anchorage, Alaska 99503

Arizona

Arizona Commission on the Arts and Humanities
Ralph Rizzolo
Executive Director
18 East First Street, Room 207
Scottsdale, Arizona 85251

Arkansas

Arkansas State Arts and Humanities
Ellis Doyle Herron
Executive Director
436 National Old Line Building
Little Rock, Arkansas 72201

California

California Arts Commission
James L. Lyons
Executive Secretary
1108 Fourteenth Street
Sacramento, California 95814

Colorado

Colorado Council on the Arts and Humanities
Robert N. Sheets
Executive Director
600 State Services Building
1525 Sherman Street
Denver, Colorado 80203

Connecticut

Connecticut Commission on the Arts
Anthony Keller
Executive Director
One Niles Street
Hartford, Connecticut 06105

Delaware

Arts Council of Delaware
Dr. Thomas S. Watson
One Hillside Drive
Newark, Delaware 19711

Florida

Florida Arts Council
James R. Camp
President
c/o University of South Florida
Tampa, Florida 33620

Georgia

Georgia Commission on the Arts
George Beattie, Jr.
Executive Director
90 Fairlie Street, N.W.
Atlanta, Georgia 30303

Hawaii

The State Foundation on Culture and the Arts
Alfred Preis
Executive Director
P.O. Box 757
Honolulu, Hawaii 96808

Idaho

Idaho State Commission on the Arts and Humanities
Mrs. Robert Bensinger
Executive Secretary
P.O. Box 577
Boise, Idaho 83701

Illinois

Illinois Arts Council
S. Leonard Pas, Jr.
Executive Director
220 South Michigan Avenue
Room 400
Chicago, Illinois 60604

Indiana

Indiana Arts Commission
Mrs. Hertha A. Duemling
Executive Director
750 West Fairfax Drive
Fort Wayne, Indiana 46807

Iowa

Iowa Arts Council
Jack E. Olds
Executive Director
State Capitol Building
Des Moines, Iowa 50319

Kansas

Kansas Cultural Arts Commission
Maurice Coats
Executive Director
352 North Broadway, Suite 217
Wichita, Kansas 67202

Kentucky

Kentucky Arts Commission
William Hull
Executive Director
New Capitol Annex
Frankfurt, Kentucky 40601

Louisiana

Louisiana Council for Music and Performing Arts, Inc.
Mrs. Edwin H. Blum
President
7524 St. Charles Avenue
New Orleans, Louisiana 70118

Maine

Maine State Commission on the Arts and Humanities
Richard Collins
Executive Director
146 State Street
Augusta, Maine 04330

Maryland

Maryland Arts Council
Robert Marchand
Executive Director
111 North Charles Street, Suite 304
Baltimore, Maryland 21201

Massachusetts

Massachusetts Council on the Arts
Miss Louise Tate
Executive Secretary
15 Ashburton Place
Boston, Massachusetts 02133

Michigan

Michigan State Council for the Arts
E. Ray Scott
Executive Director
7310 Woodward Avenue, Suite 411
Detroit, Michigan 48202

Minnesota

Minnesota State Arts Council
Dean Myhr
Executive Director
366 Jackson Street
St. Paul, Minnesota 55101

Mississippi

Mississippi State Council on the Arts
Mrs. Shelby Rogers
Executive Director
P.O. Box 4713
Jackson, Mississippi 39216

Missouri

Missouri State Council on the Arts
c/o Executive Director
459 North Boyle, Room 210
St. Louis, Missouri 63108

Montana

Montana Arts Council
Charles Bolen
Chairman
University of Montana
Missoula, Montana 59801

Nebraska

Nebraska Arts Council
Richard D. Lesh
President
505 East 10 Street
Wayne, Nebraska 68787

Nevada

Nevada State Council on the Arts
Bill Willard
Executive Director
2634 State Street
Las Vegas, Nevada 89109

New Hampshire

New Hampshire Commission on the Arts
Marlow G. Burt
Director
922 Elm Street
Manchester, New Hampshire 03102

New Jersey

New Jersey State Council on the Arts
Byron R. Kelley
Executive Director
134 West State Street
Trenton, New Jersey 08608

New Mexico

New Mexico Arts Commission
Mrs. Scott Mabry
Chairman
120 East Marcy
Healy Building
Albuquerque, N. M. 87501

New York

New York State Council on the Arts
John B. Hightower
Executive Director
250 West 57 Street
New York, New York 10019

North Carolina

North Carolina Arts Council
Robert V. Brickell
Executive Director
101 North Person Street, Room 245
Raleigh, North Carolina 27601

North Dakota

North Dakota Council on the Arts and Humanities
Steve A. Ward
Executive Director
607 Black Building
Fargo, North Dakota 58102

Ohio

Ohio Arts Council
Donald L. Streibig
Executive Director
50 West Broad Street
Columbus, Ohio 43215

Oklahoma

Oklahoma Arts and Humanities Council
Curt Schwartz
Executive Director
304 Kermac Building
134 Robert S. Kerr Avenue
Oklahoma City, Oklahoma 73103

Oregon

Oregon Arts Commission
Anthony Reid
Executive Director
State Library
Salem, Oregon 97310

Pennsylvania

Pennsylvania Council on the Arts
Vincent Artz
Executive Director
400 North Third Street, Room 506
Harrisburg, Pennsylvania 17101

Rhode Island

Rhode Island State Council on the Arts
Barnet Fain
Chairman
126 North Main Street
Providence, Rhode Island 02903

South Carolina

South Carolina Arts Commission
David Sennema
Executive Director
1001 Main Street, Room 202A
Columbia, South Carolina 29201

South Dakota

South Dakota Fine Arts Council
Mrs. Charlotte Carver
Executive Director
233 South Phillips
Sioux Falls, South Dakota 57102

Tennessee

Tennessee Arts Commission
Norman Worrell
Executive Director
605 State Office Building
Nashville, Tennessee 37219

Texas

Texas Fine Arts Commission
J. Pat O'Keefe
Executive Director
711 Brown Building
Austin, Texas 78700

Utah

Utah State Institute of Fine Arts
Wilburn West
Director
609 East South Temple
Salt Lake City, Utah 84103

Vermont

Vermont Council on the Arts
Frank Hensel
Executive Director
136 State Street
Montpelier, Vermont 05601

Virginia

Commission of the Arts and Humanities
c/o Frank R. Dunham
Staff Attorney
Division of Statutory Research and Drafting
State Capitol
Richmond, Virginia 23219

Washington

Washington State Arts Commission
James L. Haseltine
Executive Director
H407 Public Health Building
Olympia, Washington 98501

West Virginia

West Virginia Arts and Humanities Council
Norman L. Fagan
Executive Director
404 State Capitol Building
Charleston, West Virginia 25305

Wisconsin

Wisconsin Arts Foundation and Council
George Richard
Secretary
Box 1372
Milwaukee, Wisconsin 53201

Wyoming

Wyoming Arts Council
Professor James M. Boyle
Chairman
P.O. Box 3301, University Station
Laramie, Wyoming 82070

District of Columbia

Arts Advisory Committee
Recreation Board of District of Columbia
Gerson Nordlinger
Chairman
1016 DuPont Building
1345 Connecticut Avenue
Washington, D.C. 20036

TERRITORIAL COUNCILS

Guam

Insular Arts Councils
Paul R. Henrickson
Executive Director
College of Guam
Box EK
Agana, Guam 96910

Puerto Rico

Institute of Puerto Rican Culture
Ricardo Alegria
Executive Director
Apartado 4184
San Juan, Puerto Rico 00905

Samoa

Committee for Arts and Humanities
Dr. Betty Johnston
Chairman
Department of Education
Government of American Samoa
Pago Pago, Samoa 96920

U.S. Virgin Islands

Virgin Islands Council on the Arts
Stephen J. Bostic
Executive Director
P.O. Box 223
Christiansted, St. Croix
U.S. Virgin Islands 00820

CANADIAN PROVINCIAL COUNCILS

Manitoba

Manitoba Arts Council
J. O. Turner
President
251 Harvard Avenue
Winnipeg 9, Manitoba

Nova Scotia

Nova Scotia Arts Council
Allison Bishop
Executive Secretary
45 Commercial Street, Suite 401
Truro, Nova Scotia

Ontario

Province of Ontario Council for the Arts
Milton Carman
Executive Secretary
151 Bloor Street West
Toronto 5, Ontario

Quebec

Le Conseil des Arts du Québec
Guy Beaulne
Director General
Conservatory of Music & Dramatic Arts
Department of Cultural Affairs
Québec, P.Q.

Saskatchewan

Saskatchewan Arts Board
C. D. Abrahamson
Director
#18, 2178 Osler Street
Regina, Saskatchewan

4. Community Arts Councils

"Community Arts Councils" is a generic term that includes in its definition:

Town, city, county, and regional (multi-county) arts councils; these may be either privately incorporated councils or public arts commissions appointed by the mayor, city council, or county commissioners;

arts centers, planned or in operation, that provide rehearsal, performance, or exhibit space for two or more autonomous organizations that are also permanent residents of the center. The list is arranged alphabetically by state (or province) and then by city.

Key

† *Operates a united fund campaign*

* *Operates or planning an arts center*

\# *Public agency (appointed by the mayor, city council, or county commissioners)*

Alabama

* *Birmingham-Jefferson Civic Center Authority*
A. S. Lacy, Chairman of the Board
1918 First Avenue North
Birmingham, Alabama 35203

Decatur Arts Council
G. R. Baur, President
Box 565
Decatur, Alabama 35601

* *The Arts Council, Inc.*
Erik Fris, Executive Director
311 Clinton Avenue West
Huntsville, Alabama 35801

† *Allied Arts Council of Metropolitan Mobile, Inc.*
M. J. Zakrzewski, Business Manager
Chandler House
350 Church Street
Mobile, Alabama 36602

Opelika Arts Association
Mrs. James Traywick, Secretary
P.O. Box 2095
Opelika, Alabama 36801

Alaska

The Anchorage Arts Council
Gary Hansen, Chairman
1110 Sixth Avenue
Anchorage, Alaska 99501

\# *Historical & Fine Arts Museum Commission*
Mrs. Elmer Rasmuson, Chairman
Box 400
Anchorage, Alaska 99501

* *Alaska Association for the Arts (Fairbanks)*
Mrs. K. M. Rae, Chairman
Box 238
College, Alaska 99735

Arizona

Arts Council
Martha Pegue, Executive Secretary
3500 North Central Avenue
Suite 238
Phoenix, Arizona 85013

\# *Scottsdale Fine Arts Commission*
c/o Paul F. Huldermann, Chairman
House of the Six Directions
101 West Fifth Avenue
Scottsdale, Arizona 85251

Tucson Council of the Arts
Frederick H. Lowry, Executive Director
2719 East Broadway
Tucson, Arizona 85716

Arkansas

The Affiliation of the Arts
Tom J. Caldarera, Jr., Chairman of the Finance Committee for the Reorganization of the Affiliation of the Arts
Professional Life Insurance Company
Professional Life Building
Fort Smith, Arkansas 72901

Fine Arts Center, Inc.
815 Wittington Ave
Hot Springs, Arkansas 71901

* *The Arkansas Arts Center*
Louis Ismay, Director
MacArthur Park
Little Rock, Arkansas 72203

Fine Arts and Science Council, Inc.
Mrs. G. D. Long, President
c/o Arts Museum
Pine Bluff, Arkansas 71601

* *Pine Bluff Civic and Cultural Center*
Mrs. Henry W. Gregory, Jr., Acting Dir.
Arts Museum
Pine Bluff, Arkansas 71601

Springdale Fine Arts Association, Inc.
Duane Cline, Executive Director
P.O. Box 725
Springdale, Arkansas 72764

Grand Prairie Arts Council
c/o Mrs. E. A. McCracken
Route 1
Stuttgart, Arkansas 72160

California

\# *Bakersfield Art Commission*
c/o Francis W. Parsons
1117 Princeton Avenue
Bakersfield, California 93300

Greater Bakersfield Cultural Council
Mrs. G. Johnson, President
P.O. Box 532
Bakersfield, California 93300

Bellflower Cultural Arts Council
Kenneth Barngrover
9729 East Flower
Bellflower, California 94704

\# *Berkeley Civic Art Commission*
Hans Gerson, President
City Hall
2154 Grove Street
Berkeley, California 94704

Arts Coordinating Council of Monterey County
Mrs. Eleanor H. Melvin, Director
Box 2344
Carmel, California 93921

*# *Carmel Cultural Commission*
Dr. James E. Gilman, Chairman
P.O. Box C-C
Carmel, California 93921

Claremont Intercultural Council
Martin Weinberger
c/o Claremont Courier
112 Harvard
Claremont, California 91711

Council of Arts of the Orange County Coastal Area
Clifford Hakes, President
P.O. Box 563
Corona Del Mar, California 92625

Crestline Arts Council
P.O. Box 369
Crestline, California 92325

Peninsula Regional Arts Council, Inc.
Mrs. Marnie N. Carey, President
P.O. Box 713
Cupertino, California 95014

Humboldt Art Council
Dr. Richard Anderson
P.O. Box 211
Eureka, California 95501

Fresno Council of the Arts
Mrs. Michael Kershaw
2995 East Buckingham Way
Fresno, California 93726

*# *Fullerton Cultural and Fine Arts Commission*
Dolores M. Lee, Secretary
Office of the Mayor, City Hall
303 West Commonwealth Avenue
Fullerton, California 92631

Allied Arts Council
c/o Dr. Alberta Babcock
1500 Compromise Line Road
Glendora, California 91740

Gualala Arts, Inc.
Bill Merrill, President
Gualala, California 95445

\# *El Segundo Municipal Fine Arts Commission*
c/o Mrs. Naomi Cassels
15759 Barletta Drive
Hacienda Heights, California 91745

San Benito County Arts Council
Robert H. Bouchard, President
1060 Bonnie View Road
Hollister, California 95023

Newport Beach Arts Council
c/o Ted Swaine
Purex Corporation
5101 Clark Avenue
Lakewood, California 90712

\# *Arts and Culture Committee, City of La Mirada*
Howard Jacobson, Chairman
City Hall
15004 Luitwieler Avenue
La Mirada, California 90638

Livermore Cultural Arts Council
c/o Mrs. Dorothy J. Svets, Sr.,
Recreation Supervisor
2155 Third Street
Livermore, California 94450

Long Beach Regional Arts Council
Mrs. John H. Dale, President
850 East Ocean Boulevard
Long Beach, California 90802

Long Beach Municipal Arts Commission
Fonda McCook, Chairman
City Hall
Long Beach, California 90802

Los Angeles County Music and Performing Arts Commission
John te Groen, Executive Secretary
c/o The Music Center
135 North Grand Ave.
Los Angeles, California 90012

Los Angeles Department of Municipal Arts
Kenneth Ross, Director
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Performing Arts Council of the Music Center
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Modesto Beautification Commission
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Pikes Peak Council for the Arts and Humanities
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Bridgeport Area Cultural Council
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Stratfield Hotel
Bridgeport, Connecticut 06604

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Danielson Cultural Development Foundation
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* *Atlanta Arts Alliance, Inc.*
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Alderman Thomas Rosenberg, Chairman
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Louisiana

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Maine

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Martinsburg Fine Arts Committee
Mrs. Robert Johnson, Chairman
Martinsburg, Missouri 65264

Nodaway Arts Council
c/o Mrs. Charles Bell
326 Grand Avenue
Maryville, Missouri 64468

Audrain County Fine Arts Committee
Mrs. Walter G. Staley, Chairman
15 South Jefferson Road
Mexico, Missouri 65265

Sullivan County Council on the Arts
Mrs. Joseph Magill, President
Milan, Missouri 63556

Monett Area Fine Arts
c/o Parker Rushing
Monett R-1 Schools
Monett, Missouri 65708

Neosho Arts Council
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Newton County Council on the Arts
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Neosho, Missouri 64850

The Vernon County Council on the Arts
C. H. Jones, President
c/o Nevada Junior-Senior High School
Nevada, Missouri 64772

Montgomery Council on the Arts
c/o Mrs. Dorothy Covington
New Florence, Missouri 63361

Parkville Fine Arts Festival
P.O. Box 12082
Parkville, Missouri 64152

Ozark Foothills Arts Council
c/o J. H. Foard
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Poplar Bluff, Missouri 63901

Rolla Arts Association
Dr. Paul D. Tinnin, President
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Allied Arts Council
Albrecht Gallery
2818 Frederick Blvd.
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† *Arts and Education Council of Greater St. Louis*
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Kirkwood Arts Council
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Sikeston Council on the Arts
Mrs. James Terrell
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Sikeston, Missouri 63801

DeKalb County Council on the Arts
Eldon Haskell, President
Stewartsville, Missouri 64490

Grundy County Friends of the Arts
Robert Head
Trenton, Missouri 64683

Howel County Council on the Arts
Mrs. Henry Paris, President
1116 W. Main
West Plains, Missouri 65776

Montana

Yellowstone County Art Commission
c/o Hon. Willard E. Fraser, Mayor
City Hall
Billings, Montana 59101

Helena Arts Council
Tom Judge, Chairman
219 Geddis Street
Helena, Montana 59601

* *Red Lodge Festival Arts Council*
Robert W. Moran, Coordinator
Red Lodge, Montana 59068

Nebraska

Community Arts Council of Lincoln
Thomas L. Carroll, Executive Director
1006 Sharp Building
Lincoln, Nebraska, 68508

Metropolitan Arts Council
Frederick J. Simon, President
4400 South 96 Street
Omaha, Nebraska 68127

New Hampshire

Arts Council of Greater Concord, N.H.
c/o Rev. Robert T. Goodwin, President
135 North State Street
Concord, New Hampshire 03301

* *Dartmouth Arts Council*
H. Allan Dingwall, Jr., Exec. Secretary
Hopkins Center
Hanover, New Hampshire 03755

Art Commission
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21 Ray Street
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* *Arts and Science Center*
Jafar Shoja, Executive Director
41 East Pearl Street
Nashua, New Hampshire 03060

New Jersey

*# *Federated Arts Council of Fair Lawn*
c/o Monte Weed
Superintendent of Recreation
Municipal Building
Fair Lawn, New Jersey 07410

New Jersey Youth Art Association
Mrs. Jean Gabriel, Coordinator
128 Rock Road West
Green Brook, New Jersey 08812

North Jersey Cultural Council
John Everitt, Executive Director
43 Park Place
Englewood, New Jersey 07631

Cultural Affairs Committee
c/o Werner Steinberg, M.D.
35 Gesner St.
Linden, New Jersey 07036

Livingston Council for the Arts
Joseph B. Sharpless
Director, Recreation and Parks Department
Livingston, New Jersey 07039

Mayor's Cultural Committee
City Hall
Paterson, New Jersey 07500

Princeton Arts Council
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Princeton, New Jersey 08540

Southern New Jersey Council for the Arts and Humanities
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Salem, New Jersey 08079

Monmouth Arts Foundation
Charles L. Kroll, President
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Shrewsbury, New Jersey 07701

Summit Area Arts Council
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141 Beechwood Road
Summit, New Jersey 07901

Mayor's Advisory Commission on Culture & Beautification
H. Emerson Thomas, Chairman
City Hall
Westfield, New Jersey 07090

*# *Garden State Arts Center*
Sylvester C. Smith, Jr.
Chairman, New Jersey Highway Authority
Woodbridge, New Jersey 07095

New Mexico

Albuquerque Fine Arts Commission
City Hall
Albuquerque, New Mexico 87100

Los Alamos Arts Council, Inc.
Mrs. Robert H. Sherman
50 Kachina
Los Alamos, New Mexico 87544

New York

Albany League of Arts, Inc.
Lewis A. Swyer
125 Washington Avenue
Albany, New York 12210

Genesee County Council on the Arts
Mrs. John Gaffney, Chairman
12 Buxton Avenue
Batavia, New York 14020

Binghamton Commission on Architecture & Urban Design
Mrs. David Levene, Chairman
Municipal Building
Binghamton, New York 13901

* *Roberson Center for the Arts and Sciences*
Keith Martin, Director
30 Front Street
Binghamton, New York 13905

Bronx Council on the Arts, Inc.
c/o Mrs. Henry Fleck, Chairman
120 East 184th Street
Bronx, New York 10468

Brooklyn Arts and Culture Association
Mrs. Charlene Victor, Executive Director
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Brooklyn, New York 11226

* *Brooklyn Institute of Arts and Sciences*
Arthur William Rashap, Director
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Brooklyn, New York 11238

Canandaigua Lively Arts Council, Inc.
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115 Granger Street
Canandaigua, New York 14424

Arts Council Committee
Chemung County Chamber of Commerce
c/o Edward A. Mooers
100 West Fourth Street
Elmira, New York 14902

Queens Council on the Arts
Box 41
Forest Hills, New York 11375

The Genesee Valley Council on the Arts
Bertha Lederer, Chairman
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North Shore Community Arts Center
236 Middle Neck Road
Great Neck, L.I., New York 11021

Hastings Creative Arts Council, Inc.
Mrs. Toni Nesser, Executive Director
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Huntington Arts Council
Mrs. John A. Scott, Executive Director
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Huntington, L.I., New York 11743

* *Center for the Arts at Ithaca*
Mrs. Mary W. John, Managing Director
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Ithaca, New York 14850

Massena Arts Council
c/o Mrs. Jacob Grunbaum, President
74 Andrews Street
Massena, New York 13662

* *Greater Middletown Arts Council, Inc.*
Mrs. Marian Feman, Executive Secretary
40 Mulberry Street
Middletown, New York 10940

* *Nassau County Office of Performing and Fine Arts*
Byron Belt, Director
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Mitchel Field
Garden City, L. I., New York 11530

* *City Center of Music and Drama*
Mrs. Edna Bauman, Executive Secretary
130 West 56th Street
New York, N. Y. 10019

Harlem Cultural Council
c/o Mrs. Jean Hutson
517 Lenox Avenue
New York, N. Y. 10030

* *Lincoln Center for the Performing Arts*
Dr. William Schuman, President
Henry E. Bessire, Vice President for Development
1960 Broadway
New York, N. Y. 10023

\# *New York Cultural Council*
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New York, N. Y. 10021

Niagara Arts Council
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Niagara Falls, New York 14305

Tonawandas' Council on the Arts
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Council of Arts Centers, L.I., N.Y.
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\# *City Commission on the Arts*
City Hall
Plattsburgh, New York 12901

Council on the Arts for Clinton & Essex Counties
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*\# *Committee on the Arts*
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Arts Council of Rochester, Inc.
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Rome Council on History and the Arts
Edward C. Scott, Secretary
c/o Rome Chamber of Commerce
Rome, New York 13440

* *Saratoga Performing Arts Center, Inc.*
Richard P. Leach, Executive Director
Saratoga Springs, New York 12866

Schenectady Arts Council
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101 State Street
Schenectady, New York 12305

Staten Island Cultural Council
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Staten Island, New York 10306

Suffolk County Arts Council
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3 Sunrise Court
Stonybrook, New York 11790

Cultural Resources Council of Syracuse and Onondaga County, Inc.
Dr. Joseph Golden, Executive Director
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* *Rensselaer County Council for the Arts*
Frank L. Kysor, President
189 Second St.
Troy, New York 12180

Central New York Community Arts Council, Inc.
William C. Murray, President
310 Genesee Street
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The Community Arts Council of Valley Stream
918 Rockaway Avenue
Valley Stream, L.I., New York 11580

Performing Arts Committee of Wellsville, Inc.
c/o Walter M. Martelle
Public Relations Specialist
Air Preheater Company, Inc.
Wellsville, New York 14895

Rockland Foundation, Inc.
Anese M. A. Ash, Director
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\# *Civic Art Commission*
City Hall
White Plains, New York 10601

Council for the Arts in Westchester, Inc.
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Woodstock Arts Council, Inc.
c/o Percy Warner
Woodstock Guild of Craftsmen, Inc.
17 Bellows Lane
Woodstock, New York 12498

North Carolina

* *Civic Arts Center, Inc.*
Mrs. M. Pope Barrow, Executive Secretary
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Asheville, North Carolina 28801

\# *Mayor's Committee on the Arts*
Mrs. Hope Horburn, Chairman
City Building
Asheville, North Carolina 28800

Burlington Arts Festival
601 Fountain Place
Burlington, North Carolina 27215

† *United Arts Council, Inc.*
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519 Fenton Place
Charlotte, North Carolina 28207

* *Allied Arts of Durham, Inc.*
John Cartwright, Executive Director
810 West Proctor Street
Durham, North Carolina 27707

\# *City Commission on Culture*
Office of the Mayor
City Hall
Durham, North Carolina 27702

Chowan Arts Council
Mrs. Thomas Chears, Jr., Chairman
Albania Street
Edenton, North Carolina 27932

Pasquotank Arts Council
c/o Dr. Clifford E. Bair,
Temp. Chairman
1509 Crescent Drive
Elizabeth City, North Carolina 27909

Gastonia Arts Council
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Goldsboro Community Arts Council
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127 Overbrook Road
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*† *Greensboro Community Arts Council*
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Hertford, North Carolina 27944

* *Hickory Arts Council, Inc.*
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Hickory, North Carolina 28601

* *High Point Arts Council, Inc.*
Mrs. Helen Stout, President
500 North Main St.
High Point, North Carolina 27260

Kinston Arts Council, Inc.
Mrs. Allie H. Dail, Executive Secretary
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Kinston, North Carolina 28501

Arts Council of Raleigh
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Raleigh, North Carolina 27602

* *Rocky Mount Arts Center, Inc.*
Miss Julia Jordan, Executive Director
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* *Statesville Arts & Science Museum*
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Greater Wilmington Arts Council
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610 Coliseum Drive
Winston-Salem, North Carolina 27106

North Dakota

Fargo Arts Council
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Broadway and First Avenue North
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Fargo, North Dakota 58103

Greater Grand Forks Arts Council
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Ohio

United Community Council
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Akron, Ohio 44309

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Greater Cleveland Arts Council
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Cleveland, Ohio 44114

* *Karamu House*
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Arts Council of Columbus
Charles W. Dodrill, President
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Miami Valley Arts Council
Mrs. Charles Ballard, Executive Director
140 North Main Street
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Lorain County Arts Council
c/o Rev. Thomas Curtis
First Congregational Church
330 Second Street
Elyria, Ohio 44035

*# *Euclid Recreation Commission Cultural Committee*
John V. Terango, Exec. Director
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Euclid, Ohio 44123

* *Mansfield Area United Arts Council*
Mrs. Stuart Akins, Secretary-Treasurer
459 Marion Avenue
Mansfield, Ohio 44903

Parma Area Fine Arts Council
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Center Gallery
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Parma, Ohio 44134

\# *Toledo Arts Commission*
Dr. Boris E. Nelson, Chairman
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Willoughby Fine Arts Association
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Oklahoma

Lawton-Ft. Sill Arts & Humanities Council
Mrs. Jayne VanWey, Chairman, Organization Committee
706 North 35th Place
Lawton, Oklahoma 73501

Oklahoma City Arts Council
Mrs. Briscoe Hoffman
Oklahoma City Symphony Society
Municipal Auditorium
Oklahoma City, Oklahoma 73102

Arts Council of Tulsa, Inc.
David Hudson, Executive Director
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Oregon

Rogue Valley Council of the Arts
c/o Mrs. John C. Cotton
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Central Oregon Council for the Arts and Humanities
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Bend, Oregon 97701

* *Corvallis Arts Council*
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Klamath Art Association
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Grande Ronde Arts Council
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La Grande, Oregon 97850

* *Albina Art Center, Inc.*
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\# *Portland Art Commission*
Mrs. Mary Marsh, Chairman
City Hall
Portland, Oregon 97200

Pennsylvania

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Erie Arts Council
Joseph Busch, Executive Director
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Erie, Pennsylvania 16505

*# *Erie Civic Center Commission*
Mrs. James R. McBrier, Acting Chairman
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Johnstown Area Arts Council
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Susquehanna Valley Association for the Arts
Mrs. William R. Eshelman, Chairman of the Board
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Monroeville Fine Arts Council
Mrs. William E. Peterson
2410 Haymaker Road
Monroeville, Pennsylvania 15146

Association of Delaware Valley Arts Centers
Charles McKee, President
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34th and Civic Center Avenue
Philadelphia, Pennsylvania 19104

\# *Philadelphia Art Commission*
Mrs. Ruth C. Roberts, Executive Secretary
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Philadelphia, Pennsylvania 19107

Pittsburgh Council for the Arts
c/o Dr. Samuel Hazo
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Schenley Plaza
Pittsburgh, Pennsylvania 15213

* *Creative Arts Center of Greater Pottstown*
Box 211
Pottstown, Pennsylvania 19164

Lackawanna Arts Council
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Scranton, Pennsylvania 18503

Warren Arts Council
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14 Jackson Avenue
Warren, Pennsylvania 16365

The Greater Williamsport Community Arts Council
Hugh MacMullen, President
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Arts Council of York County
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Rhode Island

† *Rhode Island Fine Arts Council*
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Greater Woonsocket Cultural and Recreational Union
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South Carolina

* *Committee for a Kershaw County Cultural Center*
P.O. Box 382
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Sewell Park Community Center
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The Council for Spartanburg County
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South Dakota

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Ben Vandervelde, Chairman
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Pierre Fine Arts Council
Mrs. Carl Fischer, Jr., Temp. Chairman
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Community Arts Council
c/o Mrs. Rita Graber
Freeman, South Dakota 57029

Huron Fine Arts Council
Paul H. Royer, President
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Rapid City Fine Arts Council
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* *Civic Fine Arts Center*
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Watertown Area Arts Council
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Watertown, South Dakota 57201

Tennessee

Chattanooga Allied Arts Council
Klaus P. Nentwig, President
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Chattanooga, Tennessee 37403

Jackson Arts Council
E. Reid Gilbert, President
Lambuth College
Jackson, Tennessee 38301

Tri-Cities Arts Council
John J. Baratte, President
607 West Poplar Street
Johnson City, Tennessee 37601

Memphis Arts Commission
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Commerce Title Building
Memphis, Tennessee 38103

† *Memphis Arts Council, Inc.*
John DeFord, Executive Director
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Arts Council of Oak Ridge
Arthur H. Snell, President
P.O. Box 324
Oak Ridge, Tennessee 37830

City Beautiful Commission
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Texas

Corpus Christi Arts Council
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† *Arts Council of Greater Fort Worth, Inc.*
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Arts Council of Harris County
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Houston Municipal Art Commission
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* *Jesse H. Jones Hall for the Performing Arts*
Society for the Performing Arts
William M. Martin, Manager
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Jacksonville Arts and Entertainment Association
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Jacksonville, Texas 75766

Cultural Affairs Council
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Lubbock Chamber of Commerce
P.O. Box 561
Lubbock, Texas 79408

Civic Art Society
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Arts Council of San Antonio, Inc.
Dr. Lewis Tucker, President
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San Antonio, Texas 78205

San Antonio Fine Arts Commission
City Hall
San Antonio, Texas 78205

Utah

* *Ogden Community Arts Council*
Miss Edna Hardy, Director
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Virginia

* *Arlington County Cultural Heritage Commission*
c/o Ernest R. Feidler, Vice Chairman
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Arlington, Virginia 22202

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Federated Arts of Richmond, Inc.
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Richmond, Virginia 23220

* *Roanoke Fine Arts Center*
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Roanoke, Virginia 24014

Williamsburg Arts Council
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Washington

Mid-Columbia Arts Council
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Kennewick, Washington 99336

Allied Arts of Seattle
Miss Alice Rooney, Executive Secretary
2602 Queen Anne Avenue North
Seattle, Washington 98109

King County Art Commission
David Johnston, Chairman
c/o King County Park & Recreation Dept.
325-B King County Courthouse
Seattle, Washington 98104

PONCHO
Mrs. Peggy L. Newman, Executive Secretary
200 Logan Building
Seattle, Washington 98101

*# *Seattle Municipal Art Commission*
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Seattle, Washington 98104

Spokane Allied Arts
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Spokane, Washington 99203

* *Allied Arts Council of Tacoma*
621 Pacific Avenue
Tacoma, Washington 98402

Tacoma Civic Arts Commission
City Hall
Tacoma, Washington 98400

* *Allied Arts Council of the Yakima Valley, Inc.*
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West Virginia

Kanawha Cultural Council
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Huntington Arts and Humanities Council
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Huntington, West Virginia 25705

Arts Council of New Martinsville
Herbert W. King
1343 North State Route 2
New Martinsville, West Virginia 26155

Fine Arts Council, Inc.
Gordon Huff, Executive Director
1015 Juliana Street
Parkersburg, West Virginia 26101

Ohio Valley Arts Council, Inc.
c/o Oglebay Institute
Oglebay Park
Wheeling, West Virginia 26003

Wisconsin

Adams-Friendship Arts and Crafts Committee
Harold LeJeune
Resource Development Agent
Adams County Court House
Adams, Wisconsin 53910

Beaver Dam Arts Council
Mrs. H. D. Schoenberger
Farwell Road
Beaver Dam, Wisconsin 53916

Durand Community Arts Club
c/o Cal Holland
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Durand, Wisconsin 54736

Fond du Lac Arts Council
Lee Eichstedt, Acting President
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Jefferson Arts Council
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Jefferson, Wisconsin 53549

Greater Kenosha Arts Council
George Epstein, President
5600 Sixth Avenue
Kenosha, Wisconsin 53140

La Crosse Citizens Planning Corporation, Inc.
Mrs. G. W. Cremer, Chairman of the Arts Committee
330 State Street
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Madison Arts Council
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204 Bernard Court
Madison, Wisconsin 53705

University of Wisconsin Arts Council
Prof. Fannie Taylor, Coordinator
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Rahr Civic Center Board
Perc Brandt, Chairman
North 8th Street
Manitowoc, Wisconsin 54220

Art Commission
Walter Liebert, Chairman
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Milwaukee, Wisconsin 53200

Mayor's Council on the Arts
Fr. John P. Raynor, Chairman
President, Marquette University
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Milwaukee, Wisconsin 53233

* *Milwaukee County War Memorial Center for the Performing Arts*
Richard Hoover, Director
411 East Mason Street
Milwaukee, Wisconsin 53202

† *United Performing Arts Fund*
William L. Randall, President
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Portage Arts Council
Dr. Robert Curtis
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Racine Arts Council
Mrs. William J. Smollen, President
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Racine, Wisconsin 53401

Racine Park Commission
c/o Wustum Museum of Fine Arts
Sylvester Jerry, Director
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Racine, Wisconsin 53404

Rhinelander Creative Arts Council
Mrs. Edwin H. Wilder, Chairman
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Shawano-Menominee Fine Arts Council
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Shawano, Wisconsin 54166

* *John Michael Kohler Art Center*
Orrell Thompson, Director
608 New York Avenue
Sheboygan, Wisconsin 53081

Upland Arts Council
Robert Graves, President
Spring Green, Wisconsin 53588

Central Wisconsin Arts Council
c/o Dean of Fine Arts
Wisconsin State University
Stevens Point, Wisconsin 54481

Watertown Arts Council
Mrs. Al Maas, President
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Watertown, Wisconsin 53094

Waupaca Arts Council
Gerald Knoepfel
Waupaca, Wisconsin 54981

Waupun Area Arts Council
Mrs. Keith Anderson
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Waupun, Wisconsin 53963

Green Bay Area Arts Council
c/o Rev. Vincent De Leers, O. Praem.
Dean, St. Norbert College
West De Pere, Wisconsin 54176

Walworth County Arts Council
c/o Prof. Martin Rice, Acting Chairman
George Williams College
Lake Geneva Campus
Williams Bay, Wisconsin 53191

Wyoming

Fine Arts Foundation
Jackson Hole, Wyoming 83001

U.S. Possessions

* *Reichhold Cultural Center*
Byron A. Case
c/o Southerland Tours
Christiansted, St. Croix
U.S. Virgin Islands 00820

* *St. Croix Arts Council*
Mrs. Pauline Richards, Chairman
Claude O. Markoe School
Frederiksted, St. Croix
U.S. Virgin Islands 00840

St. John Arts Council
Noble Samuel, President
Cruz Bay
St. John
U.S. Virgin Islands 00830

St. Thomas Arts Council
Wilbur LaMotta, President
19-D Estate Tutu
St. Thomas
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Canada

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Community Arts Council of Chilliwack
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Cowichan Community Arts Council
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Kelowna and District Arts Council
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Oliver-Osoyoos Community Arts Council
Mrs. D. V. Pugh, Secretary
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Okanagan Regional Arts Council
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Alvin J. Shaw, Chairman
The University of New Brunswick
Fredericton, New Brunswick
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Quinte Arts Council
F. E. Moore, Secretary
P.O. Box 225
Belleville, Ontario, Canada

 # Glenhyrst Arts Council
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Norfolk Arts Association
c/o Mrs. John M. Brown
220 Queen Street
Delhi, Ontario, Canada

Kingston Arts Council
Clifford Watt, President
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Royal Military College
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The London Arts Council
C. Deane Kent, Chairman
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305 Queen's Avenue
London, Ontario, Canada

**# National Arts Centre*
G. Hamilton Southam, Director General
151 Slater Street
Ottawa, Ontario, Canada

National Capital Arts Alliance
P.O. Box 2218, Station D
Ottawa, Ontario, Canada

** St. Catharines and District Arts Council*
The Secretary
109 St. Paul Crescent
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Allied Arts Council
Mrs. G. Hamilton, Secretary
505 Albert Street East
Sault Ste. Marie, Ontario, Canada

 # Scarborough Council for the Lively Arts
c/o The Recreation Commission
City Hall
Scarborough, Ontario, Canada

** St. Lawrence Centre for the Arts*
Mavor Moore, General Director
c/o Toronto Arts Foundation
49 Wellington East
Toronto, Ontario, Canada

Arvida Arts Committee
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 # Greater Montreal Arts Council
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**# Stewart Hall*
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Mrs. A. Duncanson, Administrator
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Estevan Arts Council
c/o Mrs. R. Kohaly, Secretary
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Moose Jaw Arts Council
Dr. L. G. Bray, Chairman
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c/o Mrs. Lee Tadman, Secretary
125—20th Street East
Prince Albert, Saskatchewan, Canada

Regina Council of the Arts
c/o W. S. Stewart, Chairman
Box 1444
Regina, Saskatchewan, Canada

*# *Mendel Art Gallery*
Saskatoon Art Center
J. E. Climer, Curator-Director
950 Spadina Crescent East
Saskatoon, Saskatchewan, Canada

Swift Current Community Arts Council
J. B. Campbell
Box 1030
Swift Current, Saskatchewan, Canada

Weyburn Arts Council
Gordon Liddle, Chairman
P.O. Box 663
Weyburn, Saskatchewan, Canada

* *Yorkton Art Centre*
George A. Jewett, President
32 Broadway East
Yorkton, Saskatchewan, Canada

Appendix J: ACA Publications

The following publications are available from the ACA office. Prices include postage and handling; members are entitled to a discount on most publications. Checks payable to Associated Councils of the Arts. Asterisk (*) indicates free to council (organization) members of ACA.

Books

Adams, W. Howard. *The Politics of Art: Forming a State Arts Council.* New York: Associated Councils of the Arts. 1966. 49 pp. Paperbound. $2.00

Covers the organization, programming, and financing of state arts councils. The appendices include definitions of terms, suggested legislation to establish a state arts council, state arts survey forms, cultural facility surveys, and program procedures.

American Symphony Orchestra League. *Study of Legal Documents of Symphony Orchestras.* Vienna, Virginia. 1958. 61 pp. Paperbound. $1.50

Contains a detailed description of the structure and nature of a symphony society charter and bylaws, as well as recommendations for solicitation of funds and tax exemption. Although this study pertains to symphony orchestras, much of the information applies to arts councils as well.

Associated Councils of the Arts. *The Arts: A Central Element of a Good Society.* New York. 1965. 145 pp. Paperbound. $2.00

A collection of articles on government subsidy, labor and the arts, Federal legislation, Federal programs, cultural centers, audiences, financial support of the arts. Addresses by John D. Rockefeller 3rd, Samuel B. Gould, Frank Stanton, Governor Nelson A. Rockefeller, The Honorable W. Willard Wirtz, The Honorable Frank Thompson, Jr.

—— *The Arts: Planning for Change.* New York. 1966. 131 pp. Paperbound. $2.00

A collection of articles on education and the arts, industry and the arts, arts centers, development of arts councils, management, leadership for the arts. Addresses by Governor Nelson A. Rockefeller, Harold Taylor, Alexander Dunbar, Marya Mannes, Harlow J. Heneman, William Schuman, Lucien Wulsin. Panel discussions on responsibilities of an arts trustee and the changing audience, with participation of Stanley Kauffmann, William Alfred, John Cage, Elizabeth Hardwick, and Richard Schechner. Workshop on states and the arts.

—— *Directory of National Arts Service Organizations.* New York. Scheduled publication Fall 1968. Price not yet determined.

A comprehensive guide to national nonprofit service organizations whose programs serve one or more of the major art forms, including architecture and allied fields, craft and graphic arts, costume and fashion design, creative writing, dance, drama, folk arts, industrial design, film, music (vocal and instrumental), painting, photography, radio, recording (tape and sound), sculpture, and television.

Burgard, Ralph. *Arts in the City: Organization and Programming of Community Arts Councils.* New York: Associated Councils of the Arts. 1968. $4.00

An analysis of cooperative planning for arts institutions with particular emphasis on the organization, programming, and financing of local and regional arts councils. Includes chapters on united arts fund campaigns, arts centers, and cooperative programs to develop new audiences. Appendices include suggested bylaws, community arts survey forms, campaign structures, budgets, and lists of community arts councils and festivals.

Cultural Affairs. New York: Associated Council of the Arts. Annual subscription $3.00.* Single copy $1.25

A quarterly magazine of opinion and new developments in the arts, including departments on the arts and business, government, foundations, education, state and community arts councils. Bulk rates available to arts and educational organizations. Free to all members of ACA.

Gault, Judith G., compiler. *Federal Funds and Services for the Arts.* Washington, D.C.: U.S. Government Printing Office. Document OE50050. 1967. $1.00. Not available from the ACA office.

Contains information on assistance to individual artists through grants, fellowships, and loans and on arts programming through research, equipment and materials, construction, community programs, special educational services, teaching opportunities, and vocational education and rehabilitation. Lists Federal commissions engaged in arts activities, Federal agencies administering arts programs, and Federal legislation providing funds and services for the arts.

Morison, Bradley and Kay Fliehr. *In Search of an Audience.* New York: Pitman Publishing Company. 1968. $5.95

Deals with efforts to develop local and regional audiences for major arts institutions and is based on the authors' experiences at the Tyrone Guthrie Theatre in Minneapolis.

Rockefeller Panel Report. *The Performing Arts: Problems and Prospects.* New York: McGraw-Hill Book Company. 1965. 258 pp. Paperbound. $1.95

A comprehensive survey by a panel of thirty distinguished citizens. Analyzes the current status of the performing arts and includes recommendations for their future development and support. Chapters include "The Performing Arts—Today and Tomorrow," "Box Office and Other Earned Income," "Individual Giving," "Corporate Support," "Foundation Support," "Government and the Arts," "Building Greater Appreciation."

Twentieth Century Fund. *Performing Arts: The Economic Dilemma.* New York. 1966. 582 pp. $7.50

A study of the financial problems and audiences of professional performing-arts organizations in the United States and the implications of these problems for the future support of arts institutions.

Directories

Arts Festivals in the United States and Canada. Names and addresses. $1.00*

Directory of State Arts Councils. Names and addresses of chairmen and directors of the state arts councils. $1.00*

Directory of Arts Centers. Centers on this list are those facilities administered as part of an arts council program. In practical terms, this includes facilities that provide rehearsal, performance, or exhibit space for two or more autonomous organizations that are also permanent residents of the center. $2.00

Community Arts Councils with Full-Time Directors. Names and addresses. $1.00*

Bulletins

Andrews, Emerson F. *Applications for Foundation Grants.* From a chapter in *Philanthropic Foundations* reprinted from *The Bulletin* of the American Association of Fund-Raising Counsel. 8 pp. $1.00*

Denniston, Robert P. *A Clearing House for Dates.* 1965. 3 pp. $1.00

Herring, William C. *Clerical Services Guide.* 1965. 5 pp. $1.00*

Bibliographies

Clerical Services Bibliography. 1965. 2 pp. $1.00*

Arts Center Bibliography. 1968. 4 pp. $1.00*

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